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Nº /

*Select Works*

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FRANZ LISZT

NO. 1 SONATA OP. 10

Dedicated to Felix Mendelssohn Bartoldy

MODERATO  
ESPRESSIVO



1  
SELECT WORKS by WILLIAM STERNDALE BENNETT.

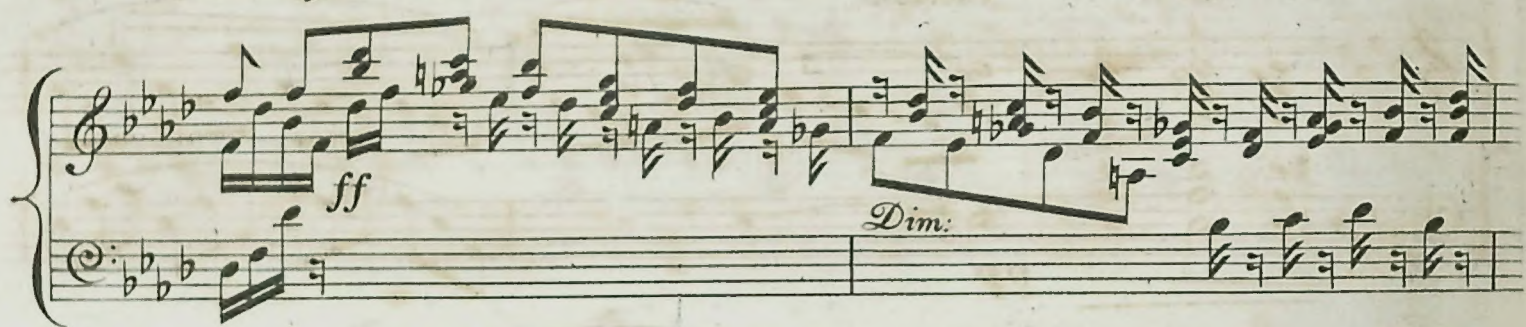
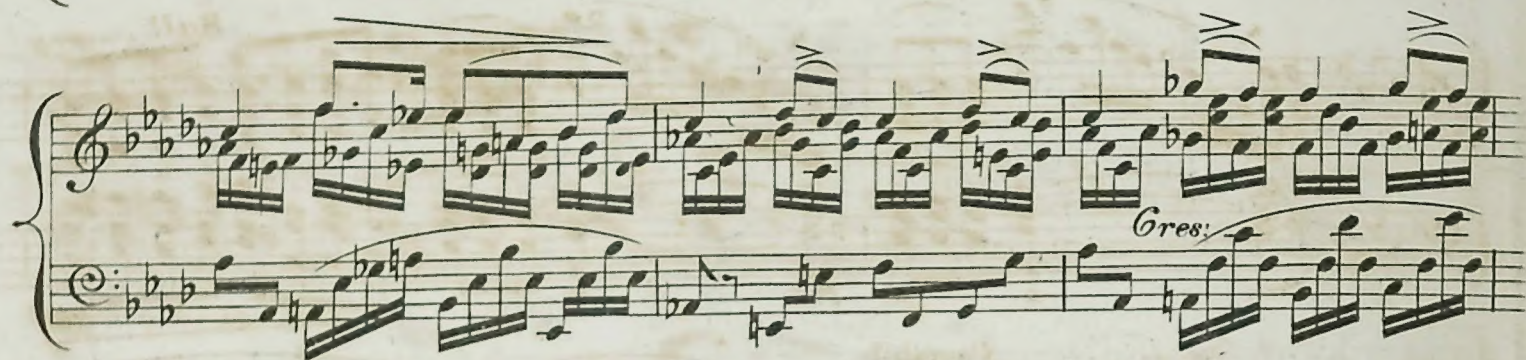
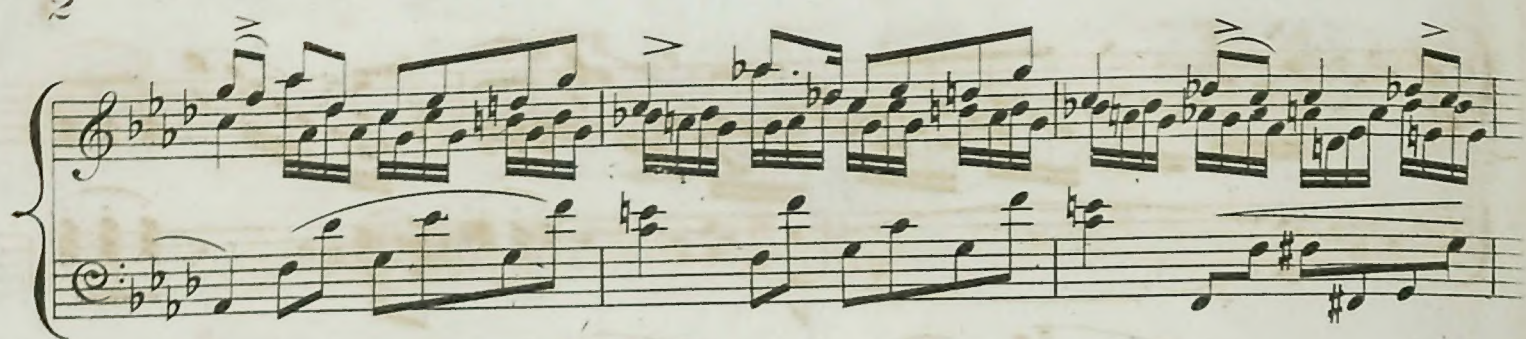
Nº1. SONATA. OP:13.

Dedicated to FELIX MENDELSSOHN BARTHOLDY.

MODERATO  
ESPRESSIVO.

The musical score is written for piano and violin. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'MODERATO' and the mood is 'ESPRESSIVO'. The score is divided into five systems. The first system shows the piano part with a dynamic marking of 'p'. The second system shows the violin part with a dynamic marking of 'p'. The third system shows the piano part with a dynamic marking of 'p'. The fourth system shows the violin part with a dynamic marking of 'f' and a 'Dim.' marking. The fifth system shows the piano part with a dynamic marking of 'f' and a 'Dim.' marking. The score concludes with a final cadence.







*Rall:.....*

*Ped: \** *Ped: \**

*Cantabile.*

*pp*



Handwritten musical score for piano, consisting of six systems of grand staves. The music is in a key with four flats (B-flat major or D-flat minor) and 4/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as "Gres:", "Dim:", "p", and "f". The notation includes slurs, accents, and a crescendo hairpin.

System 1: *Gres:*

System 2: *Dim:* *p*

System 3: *Gres:*

System 4: *p* *f* *Dim:*

System 5: *f* *p*

System 6: *Gres:*



The musical score consists of six systems of staves. The first system begins with a *ff* dynamic and a *Rall:* marking. The second system includes a *Dim:* marking and a *p* dynamic. The third system features a *Dim:* marking and a *Gres:* marking. The fourth system is marked *Appassionato.* and includes a *f* dynamic. The fifth system includes a *Esp:* marking and a *Ped:* marking. The sixth system includes a *Ped:* marking and a *p* dynamic. The score concludes with a *V. S.* marking.



This page contains six systems of musical notation for piano, arranged in three pairs. The notation is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system shows a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment of eighth notes. The second system includes a 'Gres.' (Grave) marking and a forte 'f' dynamic. The third system is marked 'f Animato.' and features a more active left-hand pattern. The fourth system continues the 'f' dynamic. The fifth system includes a 'p' (piano) dynamic. The sixth system features a 'Gres.' marking, a 'Dim.' (Diminuendo) marking, and a 'p' dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs.



First system of musical notation, piano part. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music features rapid sixteenth-note passages in both hands, with accents and slurs. A *Dim.* (diminuendo) marking is present at the end of the system.

Second system of musical notation, piano part with vocal line. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is common time. The piano part continues with rapid sixteenth-note passages. A vocal line is introduced in the upper staff, starting with a *p* (piano) dynamic. The lyrics "Ri te nu to." are written below the vocal line. A *Gres.* (Crescendo) marking is present above the vocal line, and a *A Tempo.* marking is present below the piano part.

Third system of musical notation, piano part. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is common time. The music features rapid sixteenth-note passages in both hands, with accents and slurs. A *f* (forte) dynamic marking is present in the upper staff, and a *Gres.* (Crescendo) marking is present in the lower staff.

Fourth system of musical notation, piano part. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is common time. The music features rapid sixteenth-note passages in both hands, with accents and slurs.

Fifth system of musical notation, piano part. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The time signature is common time. The music features rapid sixteenth-note passages in both hands, with accents and slurs. A *ff* (fortissimo) dynamic marking is present in the upper staff, and a *Ped.* (Pedal) marking is present in the lower staff. An asterisk (\*) is placed at the end of the system.



*p Esp:*

*A Tempo.*

*p*

*f*

*Rite* ..... *nu* ..... *to.*



The first system of musical notation for the piano part, consisting of a grand staff with treble and bass clefs. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a complex, flowing melody in the right hand and a supporting bass line in the left hand, with various ornaments and slurs.

The second system of musical notation for the piano part, continuing the complex melody and bass line from the first system. It includes many slurs and ornaments, indicating a highly decorative and technically demanding piece.

The third system of musical notation for the piano part. The right hand continues with a series of slurs and ornaments. The left hand has a more rhythmic, steady accompaniment. The system concludes with the instruction "Dim." (diminuendo) written below the staff.

The fourth system of musical notation for the piano part. It features a long, flowing slur across the right hand. Below the staff, the words "inu" and "en" are written, likely indicating vocal entries or lyrics.

The fifth system of musical notation for the piano part. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The word "do" is written below the staff, indicating a vocal entry.

The sixth system of musical notation for the piano part, concluding the piece. It features a final flourish in the right hand and a steady accompaniment in the left hand, ending with a double bar line.



The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system features a melodic line with slurs and a bass line with a 'Gres.' marking. The third system includes a 'p' (piano) marking in the bass and a 'f' (forte) marking in the treble, followed by a 'Dim.' (diminuendo) marking. The fourth system continues the melodic and accompaniment patterns. The fifth system shows a melodic line with slurs and a bass line with a 'f' marking. The sixth system concludes with a 'f' marking and a final cadence.

*Gres.* *Dim.* *p* *f* *Dim.* *f*

No. 1. Select Works. (W. S. BENNETT.) (W. & C. G. B. M.)



*ff*



*p*

*Gres.*

*cen* *do.* *Dim.*

*Gres.* *cen*

*do.*

*f* *Dim.* *p* *f* *Dim.*



*p*

*gva*

*Gres: cen do.*

*f Ritenuto.*

*loco.*

*p*

*Cantabile.*

*MINORE.*

*p*

*gva*

*loco.*

*Esp:*



*gva* *loco.*

*Ritenuto molto.* *p* *Gres:*

*Animato.*

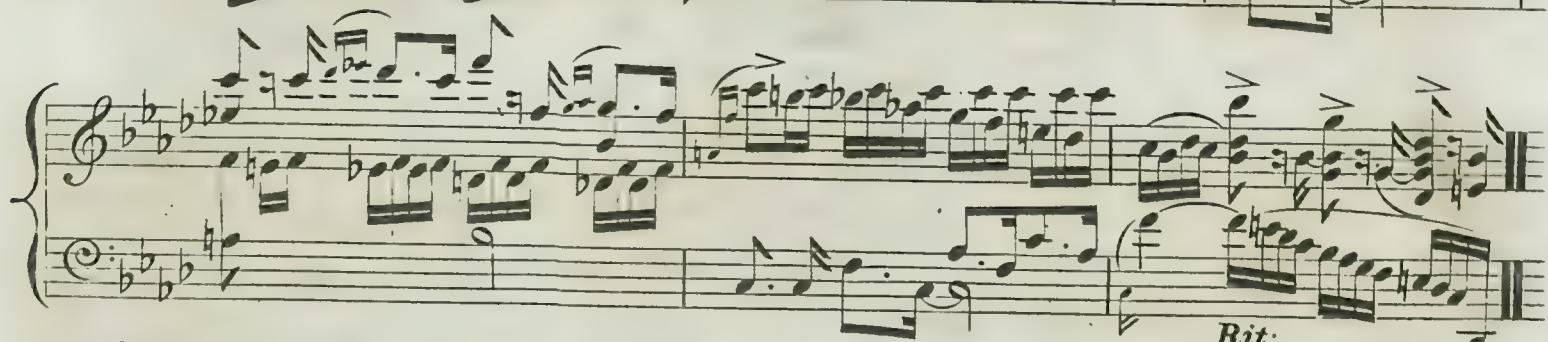
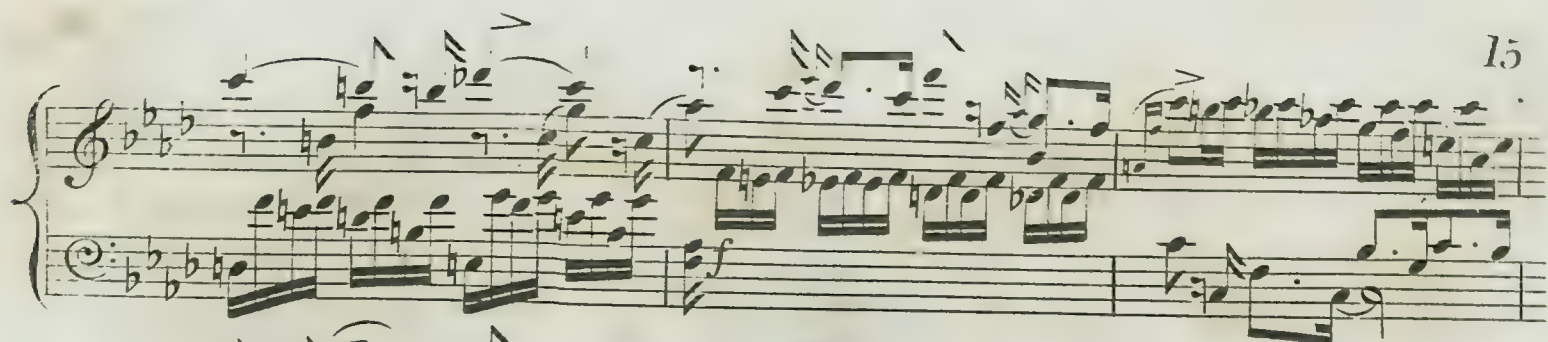
*p* *Gres:*

*ff*

*Poco Rit:*

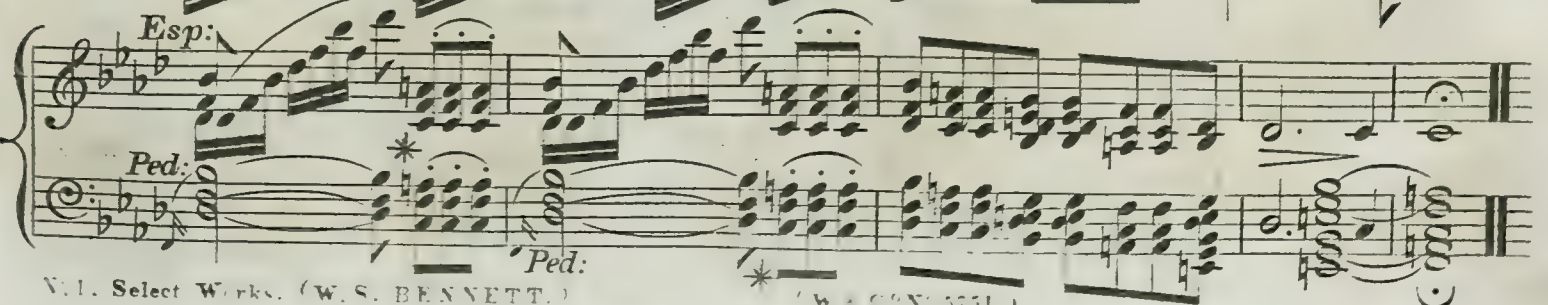
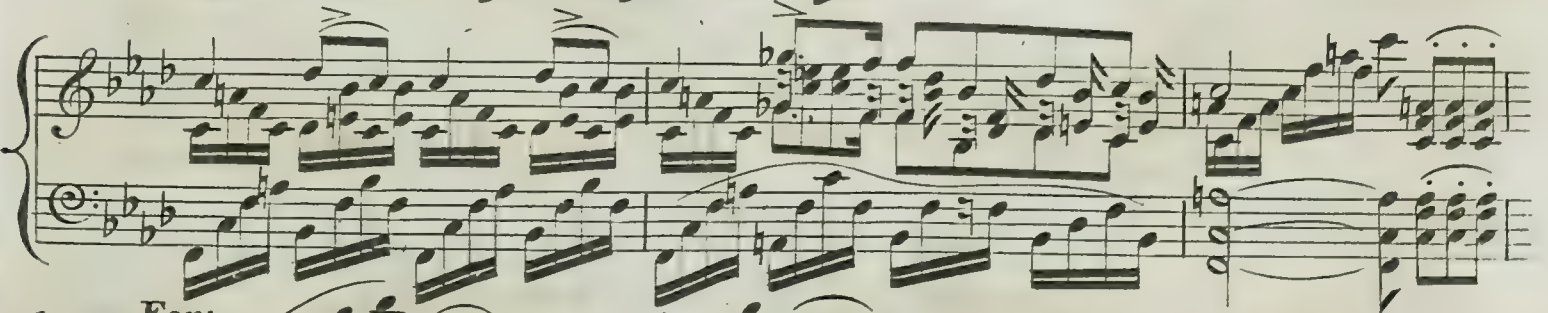
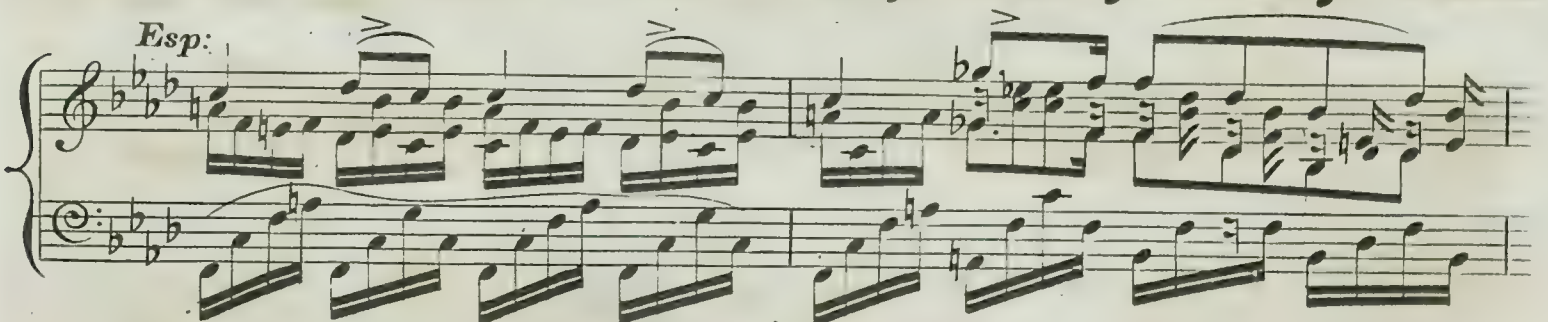
*Gres:*





*Un poco Ritenuto al Fine.*

*Rit:*





## Allegro Agitato.

## SCHERZO.

*mf*

*p*

*Cres:.....*

*p*

*Esp:*



First system of musical notation, measures 1-4. Treble and bass staves with piano (*pp*) dynamic marking.

Second system of musical notation, measures 5-8. Treble and bass staves with "Gres:....." marking and fortissimo (*ff*) dynamic marking.

Third system of musical notation, measures 9-12. Treble and bass staves with various musical notations including slurs and ties.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various musical notations including slurs and ties.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various musical notations including slurs and ties.

Sixth system of musical notation, measures 21-24. Treble and bass staves with first and second endings marked 1º and 2º.



TRIO. *Meno mosso.*

*Un poco Ritenuto.* *Esp:*

*Dim:* *1º* *2º*



This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs joined by a brace). The key signature is B-flat major (two flats). The time signature is 4/4. The music features various musical notations including notes, rests, and dynamic markings. The first system includes a *Rit.* marking. The second system includes a *p* marking. The third system includes a *f* marking. The fourth system includes a *Dim.* marking. The fifth system includes a *p* marking, a *pp* marking, and a *Tempo. 1?* marking. The sixth system includes a *p* marking.

*Rit.*

*p*

*f*

*Dim.*

*p* *pp*

*Tempo. 1?*

*p*



*Gres:*

*cen do.*

*pp*

*Exp:*

*p*



The image displays a page of musical notation, likely for piano, consisting of six systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system includes the word "Gres:" followed by a dotted line and the word "cen." below it. The second system features a forte marking "ff" and a dynamic marking "f". The third system has a "do....." marking below the staff. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The page is numbered "21" in the top right corner.



*Con molto Spirito.*

*pp*

*Esp:*

*f*

*p*

*Gres: cen do.*

*f f*



## Moderato Grazioso.

## SERENATA.

12/8

*p*

*Dim.*

*Legato.*

*f*

*Dim.*

*f*

*p*

*p*



The musical score consists of six systems of staves. The first system shows a treble and bass staff with complex rhythmic patterns and a 'Ped.' marking. The second system continues with similar patterns, including 'Ped.' and 'Cres.' markings. The third system features a 'Dim.' marking and a 'f' dynamic. The fourth system includes a 'pp' marking. The fifth system has a 'p' marking. The sixth system concludes the page with a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings.

*Ped.*

*Ped.*

*Cres.*

*Dim.*

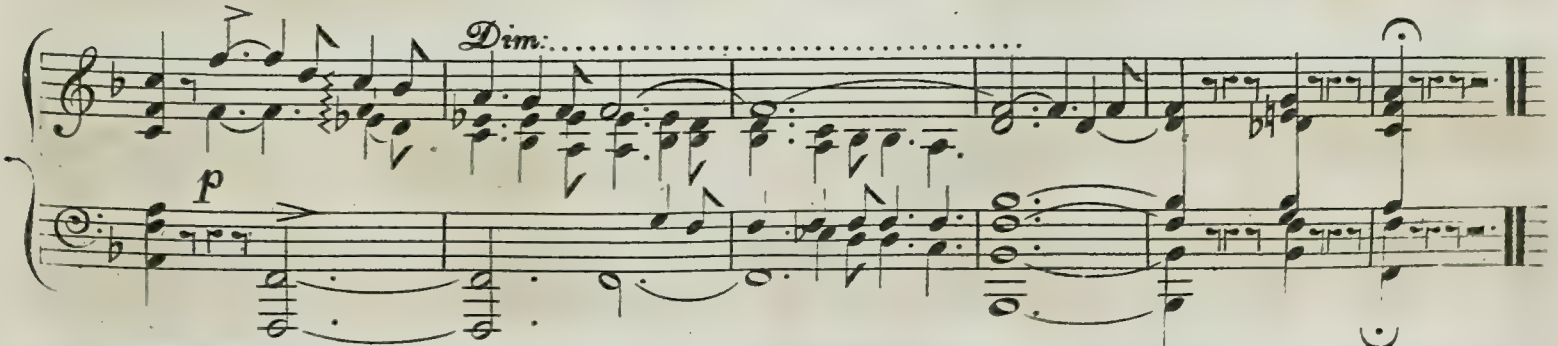
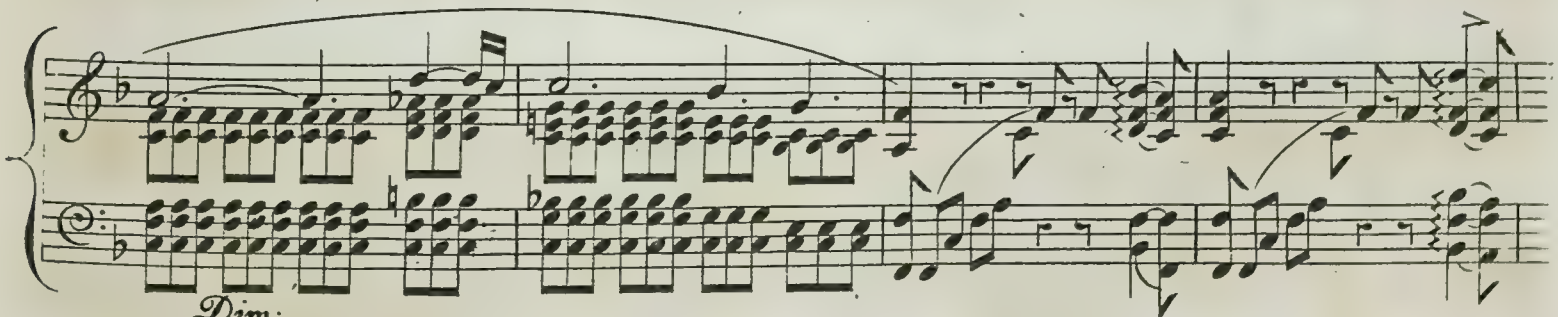
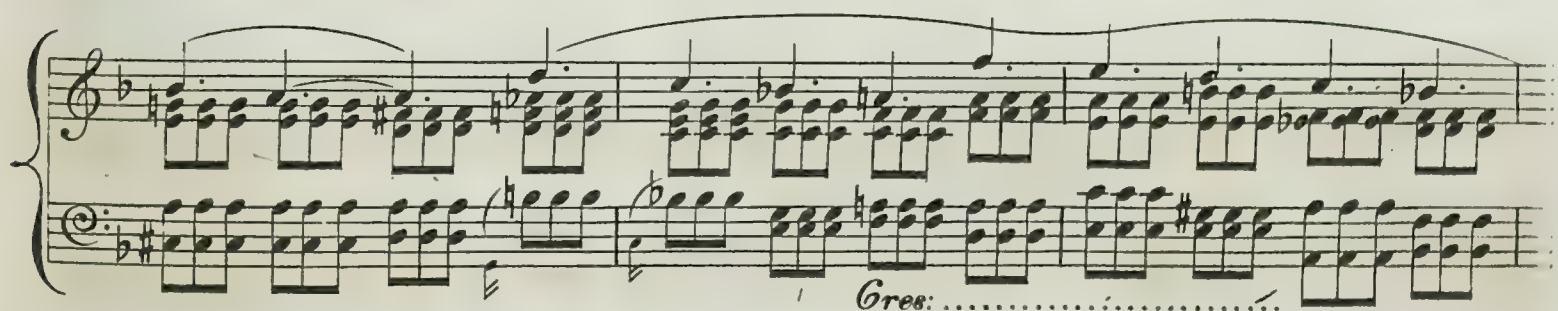
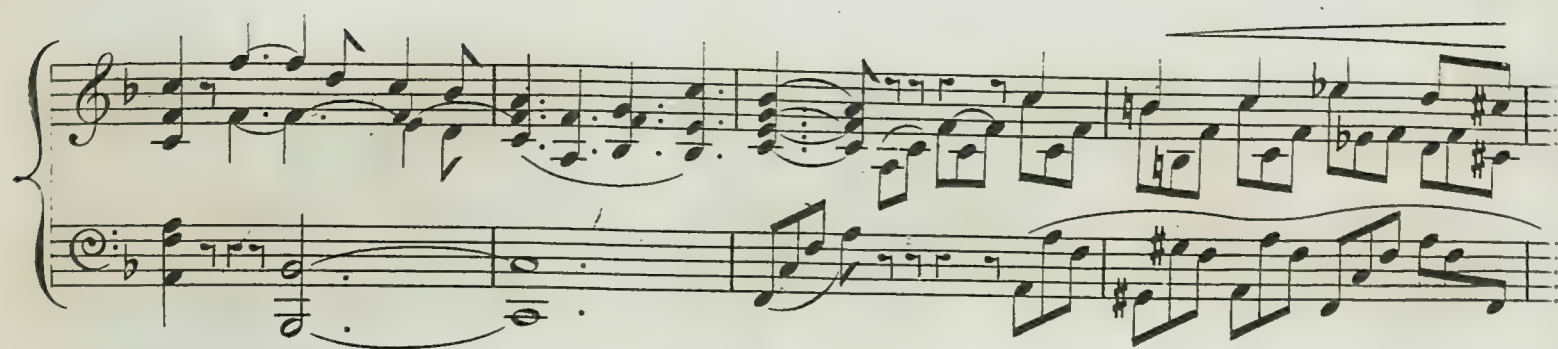
*f*

*pp*

*p*

*cen* *do.*







## FINALE.

The musical score is written for piano and voice. It begins with a grand staff (treble and bass clef) in the key of B-flat major (three flats) and 6/8 time. The tempo is marked 'Presto Agitato'. The score is divided into six systems. The first system includes a vocal line with lyrics 'Gres. — cen. — do' and a piano accompaniment. The piano part features a strong, rhythmic accompaniment with chords and single notes. The vocal line is a simple melody. The second system continues the piano accompaniment with a 'ff' (fortissimo) dynamic marking. The third system features a 'f' (forte) dynamic marking. The fourth system includes a 'Dim.' (diminuendo) marking. The fifth system continues the piano accompaniment. The sixth system concludes the piece with a final chord. The score is written in a clear, legible hand with standard musical notation.

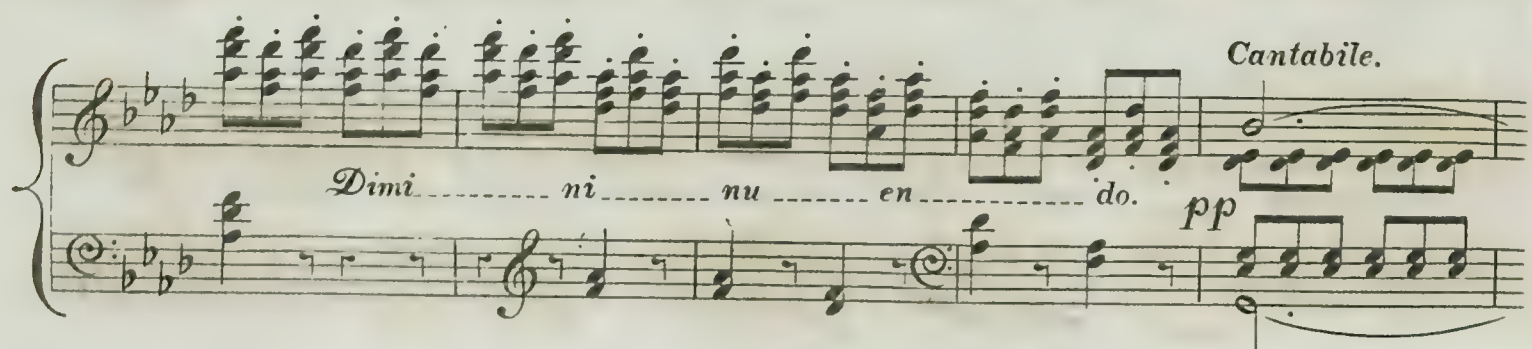
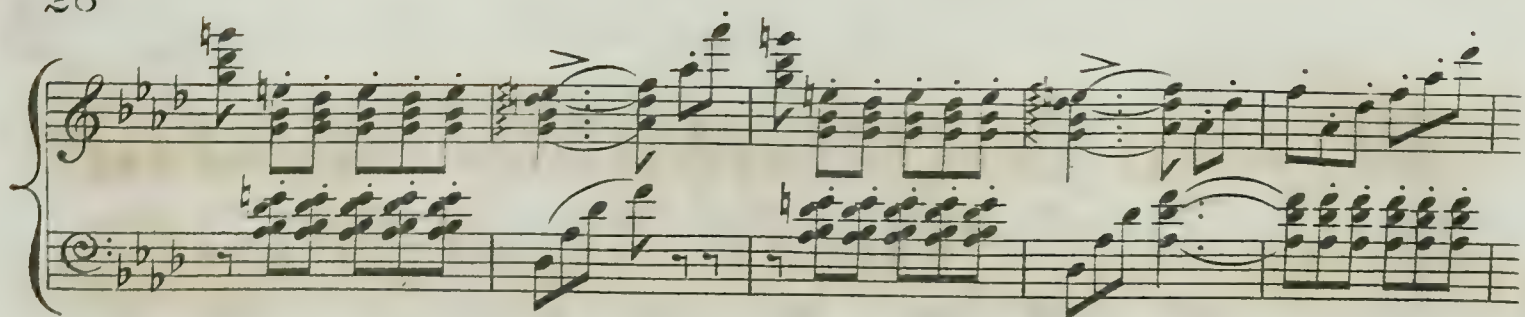


cen do.

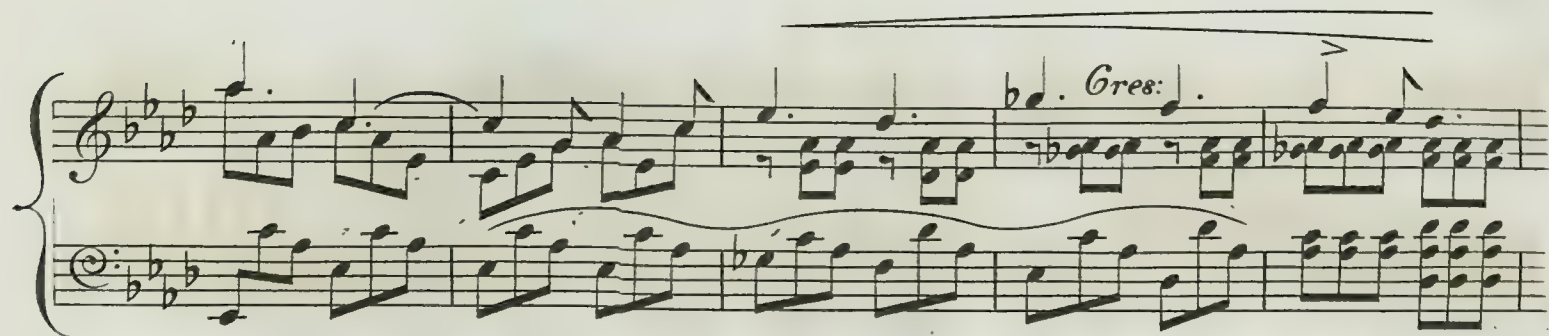
*ff*

*Dim.*

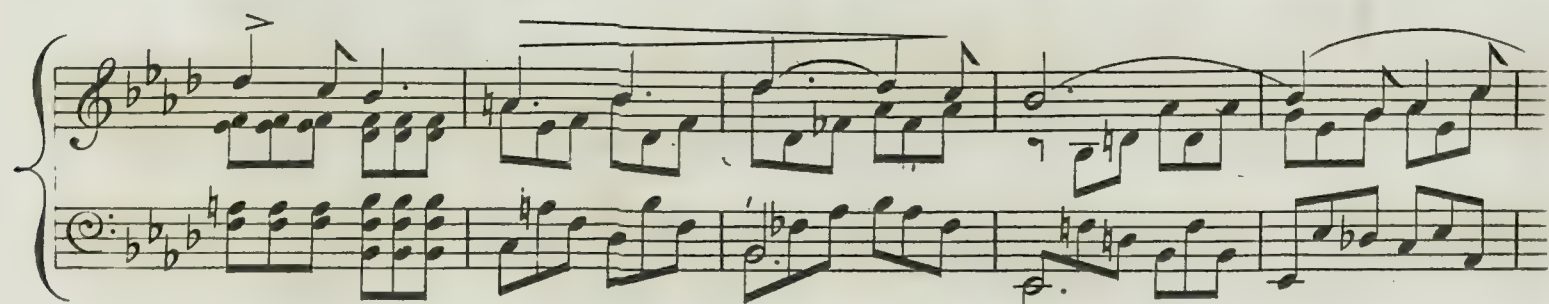








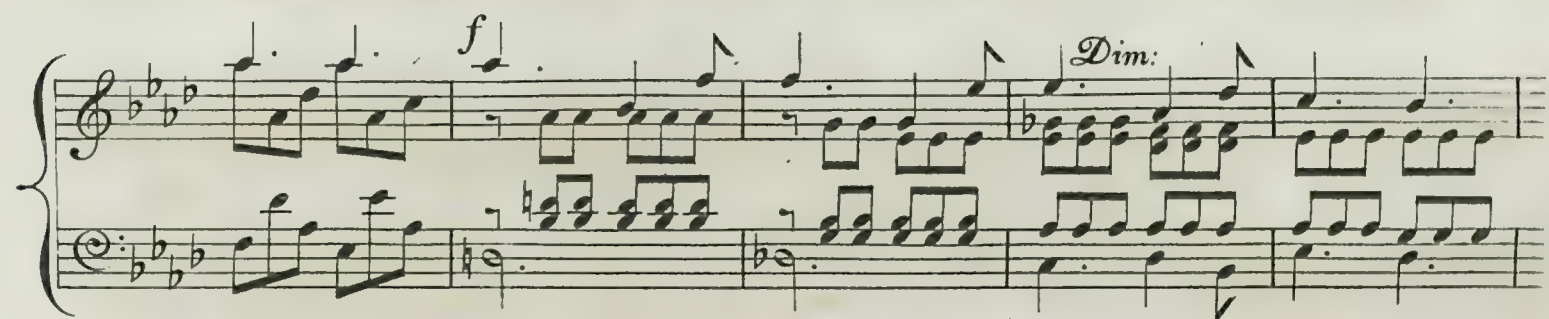
First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff includes a grace note marked "Gres:". The bass staff provides a steady accompaniment.



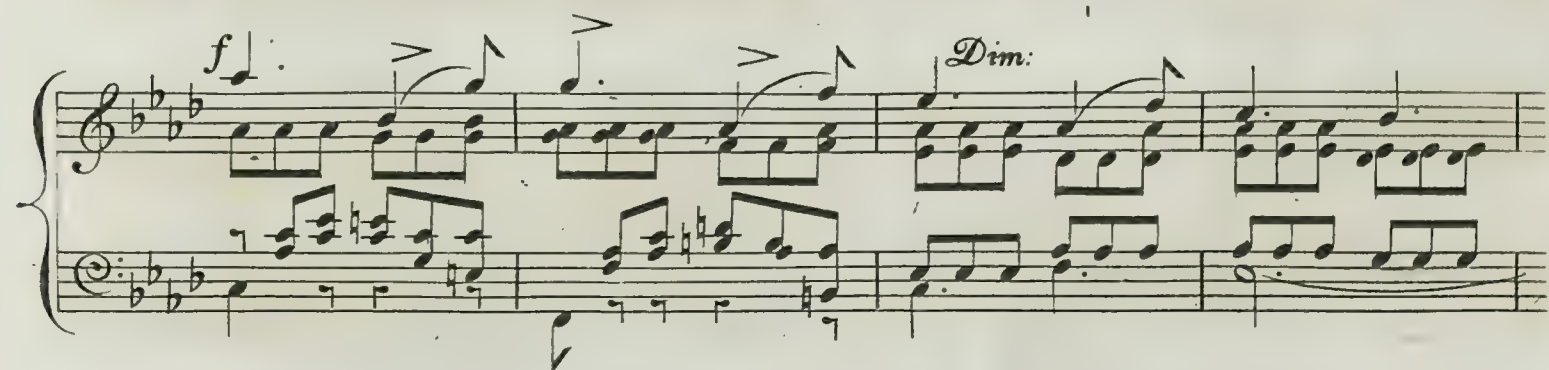
Second system of musical notation, continuing the piece. The treble staff features a melodic line with various ornaments and slurs. The bass staff continues with a consistent accompaniment pattern.



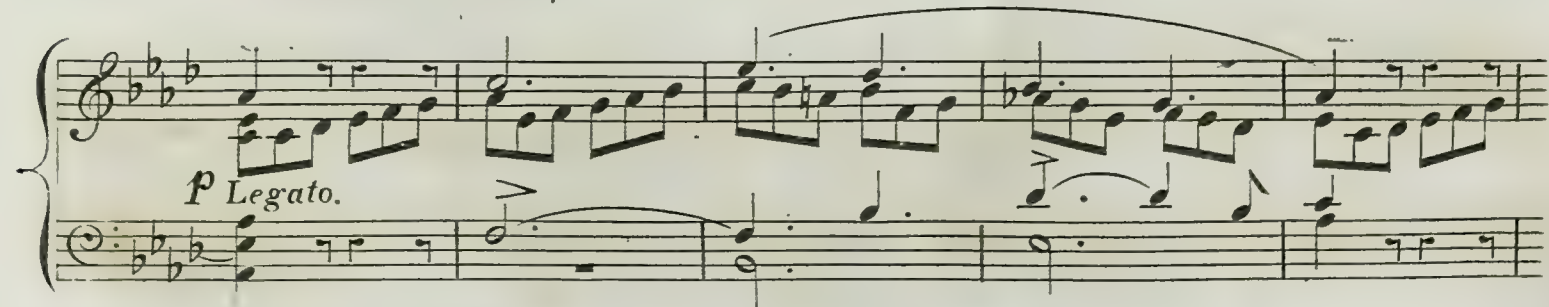
Third system of musical notation. The treble staff shows a melodic progression with slurs and accents. The bass staff maintains the accompaniment.



Fourth system of musical notation. The treble staff begins with a forte dynamic marking "f" and includes a decrescendo marking "Dim:". The bass staff features a more active accompaniment with sixteenth notes.



Fifth system of musical notation. The treble staff starts with a forte "f" dynamic and a decrescendo "Dim:". The bass staff continues with a rhythmic accompaniment.



Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff begins with a piano dynamic marking "p" and the instruction "Legato.".



First system of musical notation, piano and vocal staves. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part is written in a single staff with a treble clef and a key signature of three flats.

Second system of musical notation, piano and vocal staves. The piano part continues with a similar melodic flow. The vocal part includes a *Gres:* (Crescendo) marking and a *Ped:* (Pedal) marking. The key signature remains three flats.

Third system of musical notation, piano and vocal staves. The piano part features a more complex texture with chords. The vocal part includes a *Gres:* (Crescendo) marking and a *cen do.* (crescendo) marking. The key signature remains three flats.

Fourth system of musical notation, piano and vocal staves. The piano part features a dense texture with chords. The vocal part includes a *Dimi* (Diminuendo) marking and a *nu en* (nu en) marking. The key signature remains three flats.

Fifth system of musical notation, piano and vocal staves. The piano part features a dense texture with chords. The vocal part includes a *do.* (do) marking and a *Gres:* (Crescendo) marking. The key signature remains three flats.

Sixth system of musical notation, piano and vocal staves. The piano part features a dense texture with chords. The vocal part includes a *f* (forte) marking. The key signature remains three flats.



The musical score consists of six systems of staves. The first system includes a *Dim.* (diminuendo) marking. The second system includes a *Gres.* (crescendo) marking and a *p* (piano) dynamic. The third system includes a *cen* (crescendo) marking and a *do.* (diminuendo) marking. The fourth system includes a *ff* (fortissimo) dynamic. The fifth system includes a *pp* (pianissimo) dynamic. The sixth system includes a *\** marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.



The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the lyrics "Gres. cen do." under the bass staff. The second system features a fortissimo (*ff*) marking. The fourth system features a pianissimo (*pp*) marking. The music is characterized by complex rhythmic patterns and frequent use of accidentals.



The musical score consists of six systems of staves. The first system includes the lyrics "Gres: ..... cen ..... do." written below the treble staff. The second system includes the dynamic marking "Dim." below the treble staff. The third system includes the markings "Ritard:" above the treble staff and "Tempo. 1º" above the right-hand staff, with a "pp" marking below the right-hand staff. The fourth system includes the dynamic marking "ff" below the right-hand staff. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and expressive piece.



Vol. Select Works (W. S. BENNETT.)

(W & C N 2500)



This musical score is for a piano piece, page 35. It consists of six systems of staves. The first five systems are grand staves (treble and bass clef). The sixth system is split into two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings. The first system has a fermata over the final note. The second system has a fermata over the final note. The third system has a fermata over the final note. The fourth system has a fermata over the final note. The fifth system has a fermata over the final note. The sixth system has a fermata over the final note. The score includes the following markings:   
 - *Dim:* (Diminuendo) in the third system.   
 - *pp* (pianissimo) in the fifth system.   
 - *Ped:* (Pedal) in the fifth system.   
 - *Gres:.....cen.....* in the sixth system.   
 - *do..... f* in the sixth system.   
 - *Dim:* in the sixth system.   
 - *\** at the end of the sixth system.



*f* *pp* *pp*

*Cres.*

*Dim.* *f*

*PP Legato.* *Dim.*



*pp*  
*Gres:*  
*pp*  
*Gres:.....*  
*cen..... do.*  
*Ped:*  
*f*  
*p*  
*Ped:*  
*Gres:..... cen..... do.*  
*Dim:*  
*p*  
*pp*  
*1*  
*1*  
 FINE.



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 C—19. SONATA, ..... in G min. Op. 49 2 6  
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*p* *f*

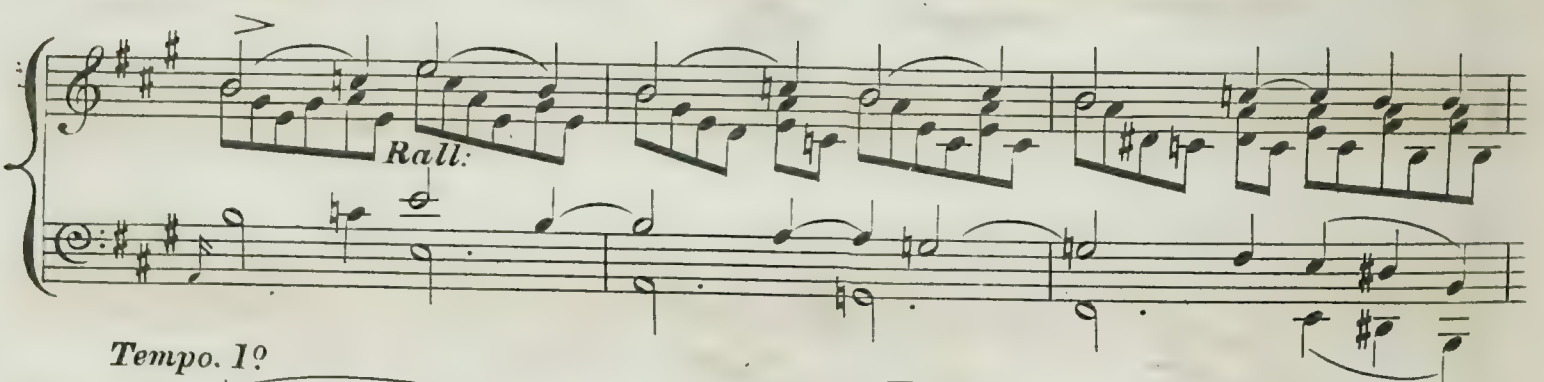
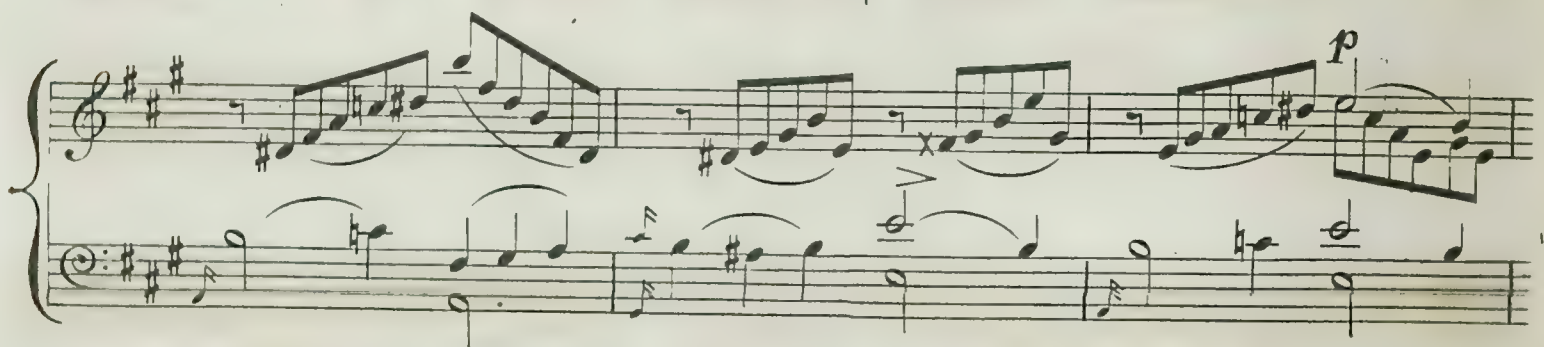
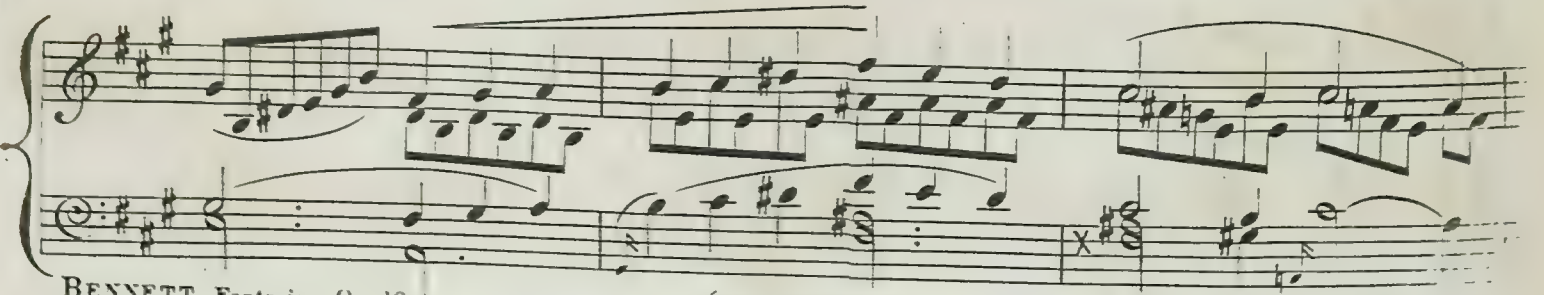
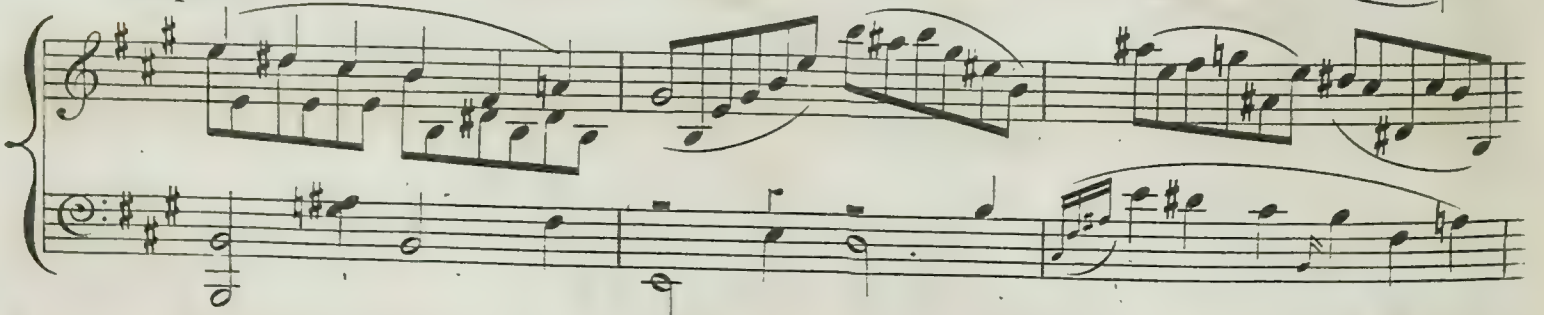
*Dim.* *Ped.*

*Ped.*



*Gres: cen*  
*do*  
*Esp:*  
*pp*  
*Rit:*  
*Gres: cen do*  
*Dim:*



*Leggiero.**Tempo. 1º*



*Cres.*.....*f*

*Rit.*.....

*f* *f*



The musical score consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Tempo. 1º'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble staff and a supporting bass line. The second system continues the melody with some chromatic movement. The third system features a more complex bass line with sixteenth notes. The fourth system has a melodic phrase in the treble staff. The fifth system includes a forte ('f') dynamic marking. The sixth system concludes with a 'Dim.' (diminuendo) marking. The page is numbered 6 in the top left corner.



This page contains six systems of musical notation for a piano piece. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various musical elements such as slurs, ties, and dynamic markings. The first system shows a continuous melodic line in the right hand and a supporting bass line in the left hand. The second system introduces a 'Ped.' (pedal) marking and an asterisk. The third system features a 'Gres.' (grace note) marking. The fourth system includes a forte 'f' dynamic in the right hand and a pianissimo 'pp' dynamic in the left hand. The fifth system continues the melodic and harmonic development. The sixth system concludes with a 'Dim.' (diminuendo) marking. The page is numbered '7' in the top right corner.



*Legg?**Cantabile.**Rallen...**tan**do**A Tempo.*



This page of a musical score for piano features six systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music is characterized by flowing, melodic lines in the right hand and more rhythmic, often arpeggiated or sixteenth-note patterns in the left hand. Various musical notations are present, including slurs, ties, and dynamic markings. The first system includes an accent (>) over a note. The second system has a 'Gres.' marking above the left hand. The third system features several accents (>) over notes in both hands. The fourth system has a 'Dim.' marking above the right hand. The fifth system has a 'Dim.' marking above the right hand. The sixth system has a 'Dim.' marking above the right hand.

*Gres.*

*Dim.*



Musical score for Bennett's Fantasia, Op. 16, page 19. The score consists of six systems of piano music, each with a grand staff (treble and bass clef). The music is in D major (two sharps). The first system features a "Gres." (grace note) and a forte "f" dynamic. The second system includes a "Dim." (diminuendo) marking. The third system continues with flowing sixteenth-note passages. The fourth system has a "ff Ped." (fortissimo with pedal) marking. The fifth system includes "Dim.", "pp Ped.", and "Rit." (ritardando) markings. The sixth system ends with a "p" (piano) dynamic and an asterisk "\*" above a measure.



PRESTO.

SCHERZO.

*p*

*f con Fuoco.*

*Dim.*

*pp*

*Gres: cen do...*

*f con Fuoco*

*Dim.*

*p*



The musical score is written for piano and consists of six systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is D major, indicated by two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano). The piece is by Bennett, Fantasia, Op. 16.



*p* *Gres.*

*f* *f* *f* *gva*

*loco.*

*p* *Gres.* *Dim.*

*gva* *loco.*



ff

ff

2

f

f

f

f

f

f



*f* *Dim.* *p* *f* *Dim.* *p*



The musical score consists of six systems of grand staves. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The piece concludes with a 3/4 time signature change.

*Gres.*

*p*

*f*

*f*

*f*

*f*

*p*

*Gres.*

*Dim.*



## TRIO.

pp

pp



*Cres.*

*ff*  
*Ped.*

*gva* *loco.*

*Dim.*

*Rit.*



*Tempo. 1<sup>o</sup>*

The first system of musical notation consists of a grand staff with two staves. The key signature is one sharp (F#). The music features a complex, flowing melody in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.

*f Con Fuoco.*

The second system of musical notation continues the piece. It features a grand staff with two staves. The music is characterized by a strong, driving melody in the right hand and a rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.

*Dim:**pp*

The third system of musical notation continues the piece. It features a grand staff with two staves. The music is characterized by a strong, driving melody in the right hand and a rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.

*Gres:*

The fourth system of musical notation continues the piece. It features a grand staff with two staves. The music is characterized by a strong, driving melody in the right hand and a rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.

*f*

The fifth system of musical notation continues the piece. It features a grand staff with two staves. The music is characterized by a strong, driving melody in the right hand and a rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.

*p**p*

The sixth system of musical notation continues the piece. It features a grand staff with two staves. The music is characterized by a strong, driving melody in the right hand and a rhythmic accompaniment in the left hand. There are several accents and dynamic markings throughout the system.



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as eighth notes, sixteenth notes, and rests, often grouped with slurs and ties. Dynamic markings like 'V' (forte) are present at the beginning of some systems. The music is written in a classical style, typical of 19th-century piano literature.



*p* *Gres.* *f* *f* *f* *gva* *loco.* *Dim.* *Gres.* *gva* *loco.*



[illegible]

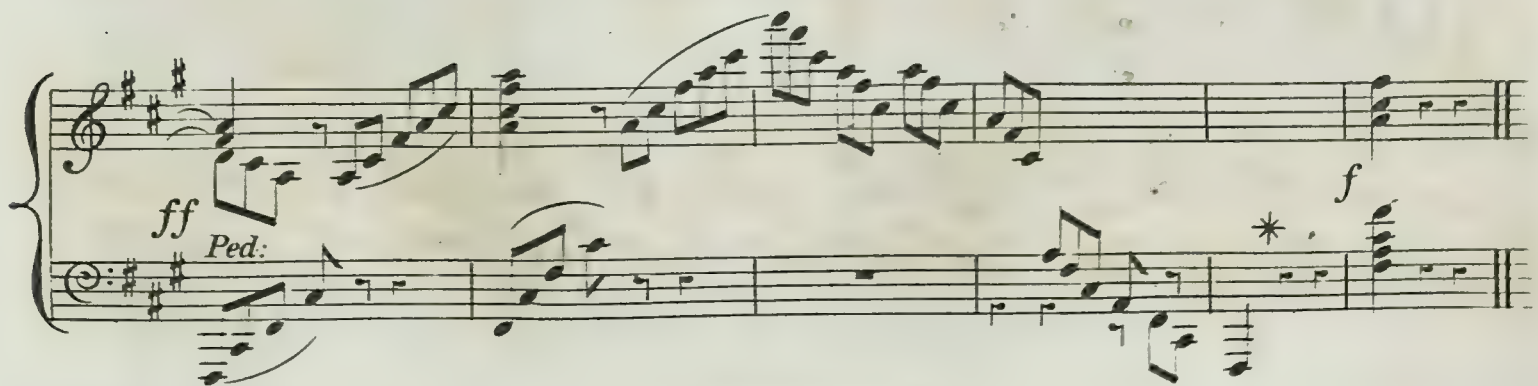
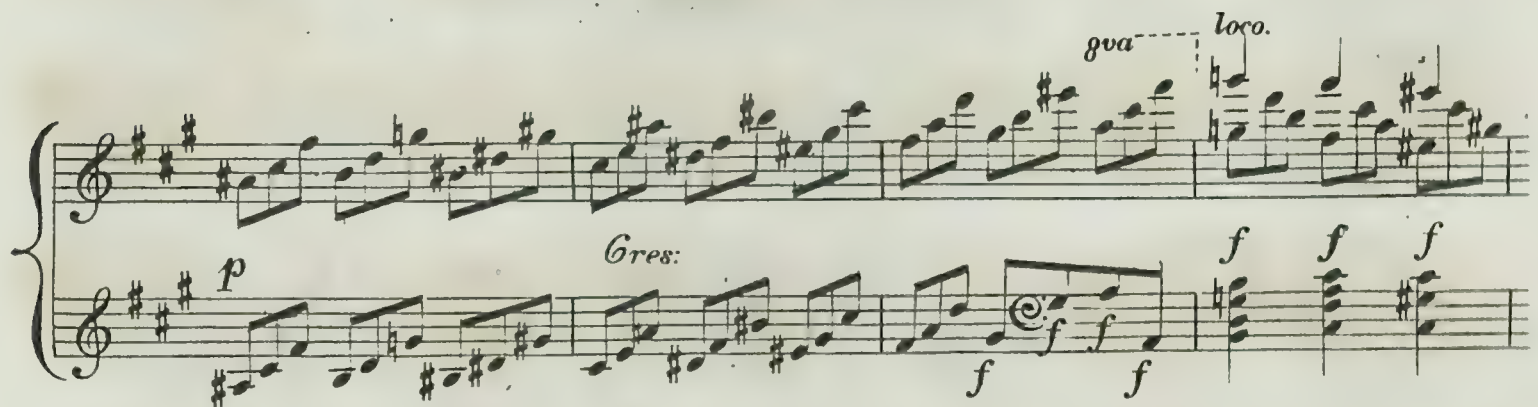
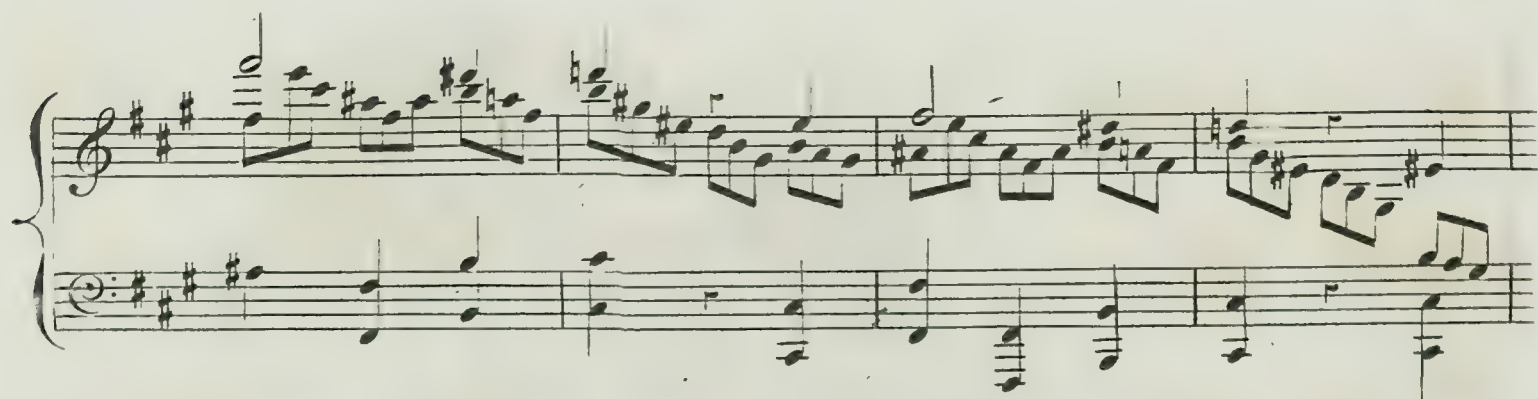


The musical score consists of six systems of grand staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and features a series of eighth notes in the right hand and a more complex bass line. The second system starts with a forte (*f*) dynamic and shows a shift in the bass line. The third system includes a *Dim.* (diminuendo) marking. The fourth system continues the melodic and harmonic development. The fifth system ends with a piano (*p*) dynamic. The sixth system concludes the page with a final cadence. The paper shows signs of age, including some staining and wear along the edges.



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the marking "Gres:". The fourth system includes the marking "f". The fifth system includes the marking "f" repeated three times. The score is written in a style typical of late 19th or early 20th-century piano music.







## CANZONETTA.

The musical score is written for piano and consists of six systems. The first system is marked 'p' (piano). The key signature has two sharps (F# and C#). The piece features intricate piano textures with many triplets and sixteenth-note patterns. The final system ends with a double bar line and a 6/8 time signature change.



PRESTO  
AGITATO.

The musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 6/8. The first system is marked with a piano (*p*) dynamic. The second system includes a *Gres:* (grace note) marking. The third system includes a *p* dynamic marking and a *Ped:* (pedal) marking with an asterisk. The fourth system includes a *Gres:* marking. The fifth system includes a *Dim:* (diminuendo) marking. The sixth system continues the melodic and harmonic development. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system has two accents (>) over the first two measures. The third system includes a 'Dim:' marking in the bass staff. The fourth system has a flat (b) marking over the first measure of the treble staff. The fifth system continues the melodic and harmonic development of the piece.



ff



*Ped.*

*Ped.*

*Ped.*

*p Scherz:*

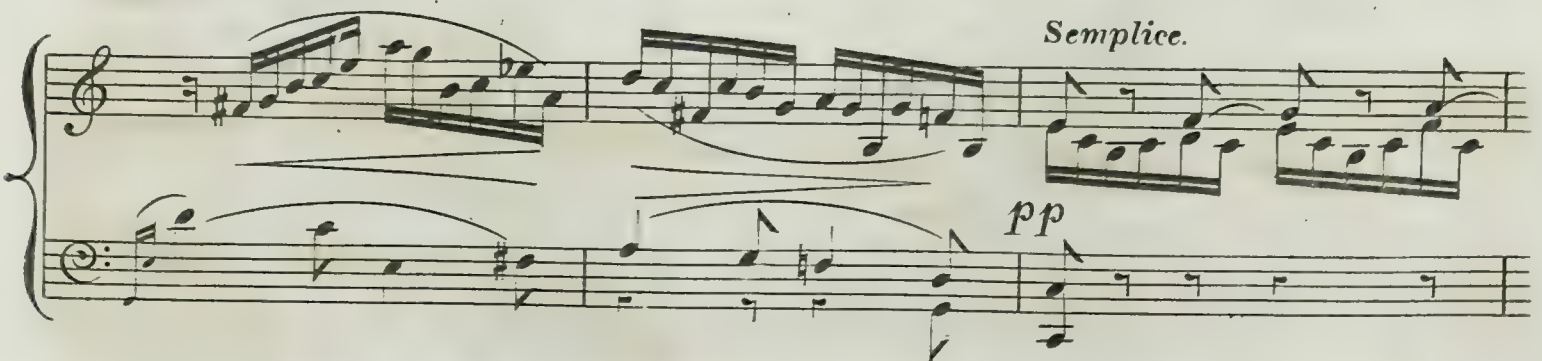
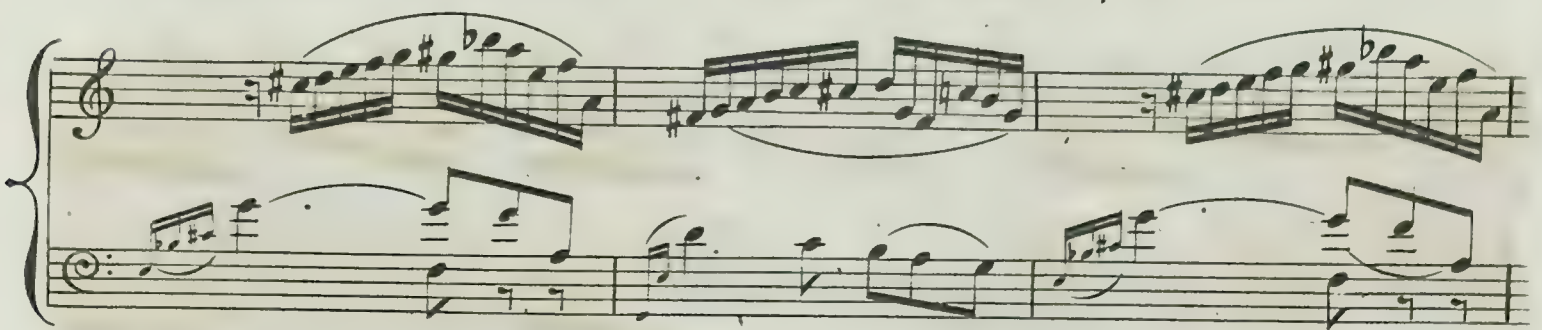
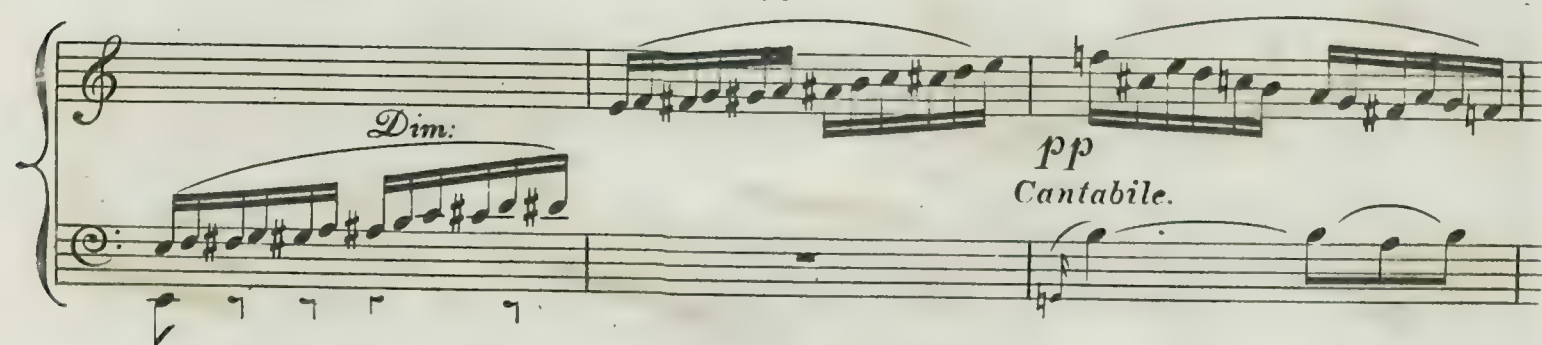
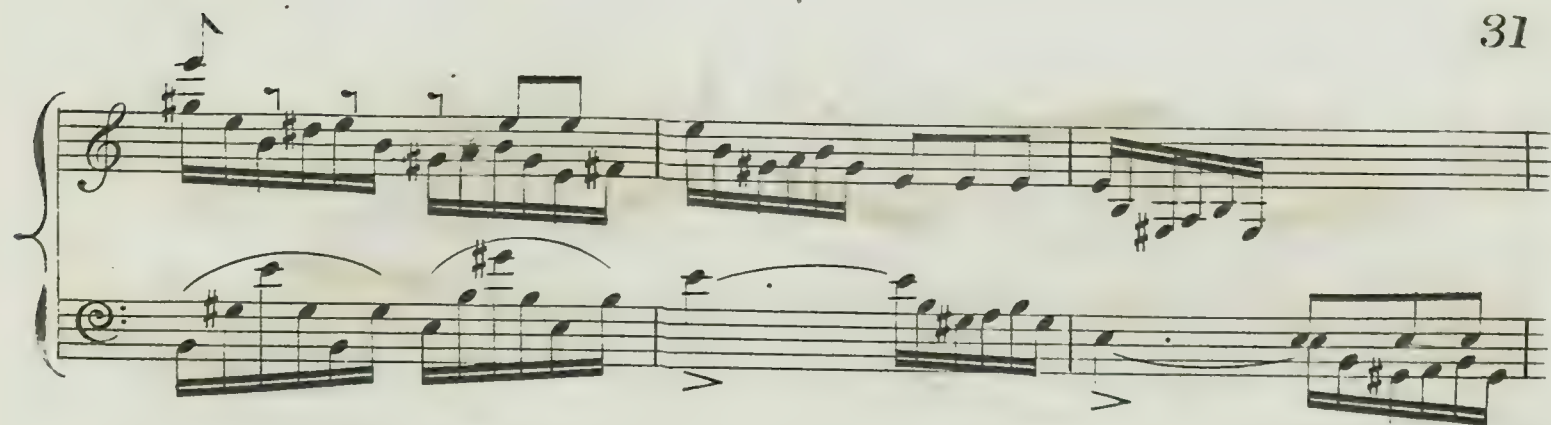
*f*

*f*

*Gres.*

*f*







The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a complex melodic line in the treble with many beamed sixteenth notes, while the bass line has long, sustained notes. The second system continues this pattern with more intricate melodic development. The third system features a dynamic marking of *Esp:* (Espressivo) and shows a more active bass line. The fourth system continues the melodic and harmonic progression. The fifth system includes a dynamic marking of *Gres:* (Gresando) and shows a final, more active bass line. The overall style is characteristic of late 19th or early 20th-century piano music.



This page of a musical score for piano features five systems of music. Each system consists of a grand staff with a treble and bass clef. The notation is complex, with many beamed sixteenth and thirty-second notes, often grouped in triplets. Dynamic markings include *sf* (fortissimo) at the beginning of the first system, and *p* (piano) appearing in the fourth and fifth systems. The key signature has one sharp (F#) and the time signature is 3/4. The music is characterized by rapid, flowing passages and some sustained chords in the bass.



This musical score is for a piano piece, likely a fantasia, by Bennett. It consists of five systems of music, each with a grand staff (treble and bass clefs). The piece is marked *pp* (pianissimo) at the beginning. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece features complex, flowing melodic lines in both hands, with frequent use of slurs and ties. The dynamics range from *pp* to *Dim.* (diminuendo). The score is written in a clear, professional style, typical of early 20th-century musical publications.



First system of musical notation for piano. The right hand features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include a forte (*f*) marking and a *Ped.* (pedal) instruction. An asterisk (\*) is placed at the end of the system.

Second system of musical notation for piano. The right hand continues with intricate melodic patterns. The left hand has a more active role with eighth-note figures. Dynamics include a piano (*p*) marking and a *Ped.* instruction.

Third system of musical notation for piano. The right hand plays a series of beamed sixteenth notes. The left hand has a simpler accompaniment of eighth notes.

Fourth system of musical notation for piano. The right hand features a melodic line with some rests. The left hand has a more active accompaniment. A forte (*f*) dynamic is marked.

Fifth system of musical notation for piano. The right hand has a melodic line with some rests. The left hand has a more active accompaniment. A *Dim.* (diminuendo) instruction is marked.



The musical score is written for piano and consists of five systems of staves. Each system typically has a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamic markings are used throughout the piece, including *f* (forte), *Dim.* (diminuendo), *Rall.* (rallentando), *Tempo. 1º* (first tempo), and *Cres.* (crescendo). The score is written in a key with one sharp (F#) and a 2/4 time signature. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. The second system continues the melodic and harmonic development. The third system features a *Rall.* marking and a dotted line with a fermata over it. The fourth system includes a *Tempo. 1º* marking and a *pp* (pianissimo) dynamic. The fifth system concludes with a *Cres.* marking and a final cadence.



*Dim.*

*Cres.* ..... *cen*

*do.* *f* *Dim.*



*Leggiero.*

First system of musical notation for the *Leggiero.* section. It consists of a grand staff with a treble and bass clef. The treble staff begins with a *pp* (pianissimo) dynamic marking. The music features rapid, flowing sixteenth-note passages in the treble and more rhythmic, eighth-note accompaniment in the bass. The key signature has two sharps (F# and C#).

*Cantabile.*

Second system of musical notation for the *Cantabile.* section. The treble staff continues with flowing sixteenth-note patterns, while the bass staff provides a steady accompaniment of eighth notes. The overall texture is light and elegant.

Third system of musical notation for the *Cantabile.* section. The melodic lines in both staves continue their graceful, flowing motion, maintaining the cantabile character.

*Semplice.*

Fourth system of musical notation for the *Semplice.* section. The treble staff features a series of descending and ascending eighth-note runs. The bass staff has a more active, rhythmic accompaniment with eighth-note patterns.

Fifth system of musical notation for the *Semplice.* section. The piece concludes with a final flourish in the treble staff and a sustained bass line. The key signature remains two sharps.



*Esp:*

*Gres:*

*f*



*p*

*Dim.*

*pp*



8 8 8 8 8

*Minore.*

*p*

*f*

*Dim.*

*f*

*Dim.*

*f*



*Leggiero.*

*Dim.*



*Gres:* *Dim:*

*Dim:*

*p*

*Gres:*.....

*ff* *f* **FINE.**



## BEETHOVEN'S WORKS.

### PIANO SOLO.

BEETHOVEN (L. van.) Wesel & Co.'s editions of the original PIANOFORTE SOLO Compositions, carefully revised from the original Vienna editions, with Metronome Tempos, by CHARLES CZERNY:—

|   |                        |     |
|---|------------------------|-----|
| B—No. 1. SONATA, dedicated to HAYDN.....  | In F min. Op. 2        | 3 6 |
| B—2. SONATA, idem.....  | In A. Op. 2            | 4 0 |
| B—3. SONATA, idem.....  | In C. Op. 2            | 4 0 |
| A—4. GRAND SONATA.....  | In Eb. Op. 10          | 4 0 |
| B—5. SONATA, idem.....  | In C min. Op. 10       | 4 0 |
| B—6. SONATA, idem.....  | In F. Op. 10           | 4 0 |
| B—7. SONATA, idem.....  | In D. Op. 10           | 4 0 |
| A—8. GRAND SONATA PATHETIQUE (with CZERNY'S fingering).....                       | In C min. Op. 13       | 4 0 |
| B—9. SONATA, idem.....  | In E. Op. 14           | 3 6 |
| B—10. SONATA, idem.....   | In G. Op. 14           | 3 6 |
| A—11. GRAND SONATA (with Funeral March).....                                      | In Ab. Op. 26          | 4 0 |
| B—12. SONATA quasi FANTASIA.....  | In Eb. Op. 27          | 4 0 |
| B—13. SONATA quasi FANTASIA.....  | In F sharp min. Op. 27 | 4 0 |
| B—14. SONATA PASTORALE, dedicated to Sonnenfels, in D. Op. 28                     |                        | 4 0 |
| B—15. GRAND SONATA (Op. 31).....  | In G. Op. 29           | 6 0 |
| B—16. GRAND SONATA (Op. 31).....  | In D min. Op. 29       | 5 0 |
| B—17. GRAND SONATA (Op. 31).....  | In Eb. Op. 29          | 5 0 |
| C—18. SONATA.....   | In G. Op. 49           | 2 6 |
| C—19. SONATA.....   | In G min. Op. 49       | 2 6 |
| B—20. SONATA (Op. 63).....  | In F sharp. Op. 78     | 3 6 |
| B—21. SONATA (Op. 63).....  | In D. Op. 78           | 4 0 |
| B—22. "Les Adieux, l'absence et le Retour," Sonata, ded. to Archduke RUDOLPH..... | In Eb. Op. 81          | 4 0 |
| C—23. SWISS MELODY with Variations.....   | In F. Op. 9            | 1 6 |
| B—24. Rondo, ded. to the Countess Lichnowski.....                                 | In G. Op. 10           | 3 0 |
| C—25. RONDO FAVORI.....   | In C. Op. 10           | 1 6 |
| B—26. "La Stella, la Stella," Variations.....                                     | In Bb. Op. 10          | 3 0 |
| C—27. POLACCA, from "Le Nozze di Figaro," Varia. in C.....                        | In C. Op. 25           | 2 6 |
| C—28. COD SAVE THE QUEEN, with Variat. in C.....                                  | In C. Op. 25           | 2 6 |
| C—29. TWELVE original WALTZES.....  | In C. Op. 25           | 3 0 |
| B—30. "Tändeln und Scherzen," with VARIATIONS, ded. to La Comtesse de Browne..... | In F. Op. 30           | 3 0 |
| B—31. TEMA, with Variations.....  | In G. Op. 30           | 3 0 |
| C—32. "Nel cor," from La Molinara, with Variations.....                           | In G. Op. 30           | 2 0 |
| C—33. TEMA "Quant e più bella," with 9 Variations.....                            | In A. Op. 30           | 3 6 |
| B—34. TEMA, with 6 Variations, dedicated to the Princess Odesskitchi.....         | In F. Op. 34           | 3 6 |
| B—35. TEMA, with Variations (and Fugue) ded. to Count Lichnowski.....             | In Eb. Op. 35          | 4 0 |
| B—36. TWO PRELUDES, through the 12 major keys Op. 39                              |                        | 2 6 |

\* To be continued.

## F. LISZT'S WORKS.

WESSEL & Co.'s Collection of the **GRAND SOLOS**, by **FRANCOIS LISZT**, the only revised and augmented editions by the **AUTHOR**:— (See also "The Triumvirate")

|   |     |
|---|-----|
| A—No. 1. <b>SOUVENIR de la FIANCEE</b> , Grande Fantaisie sur "LA TYROLIENNE" d'Auber, ded. to F. CHOPIN. in A. Op. 1                   | 6 0 |
| A—2. "LE BAL de BERNE," Grande <b>VALSE</b> di BRAVURA ded. to Madlle. Ludlow . . . . . In Eb. Op. 6                                    | 4 0 |
| A—3. <b>HARMONIES poetiques et Religieuses</b> , with Lamartine's advertisement . . . . .   | 2 6 |
| A—4. First and Second <b>APPARITIONS</b> in E major & A min. Op. 5  | 3 6 |
| A—5. <b>VOYAGE en SUISSE</b> , Fantaisie Romantique sur Deux Melodies Suisses (2nd Edition) . . . . . Op. 5                             | 6 0 |
| A—6. <b>VOYAGE en ESPAGNE</b> , Rondeau fantastique sur "Il Contrabandista" (2nd Edition) . . . . . Op. 5                               | 7 0 |
| A—7. <b>SOUVENIR a PASTA</b> , Divertissement sur la Cavatina de Pacini, "Il soave o bel contento" (2nd Edition) . . . . . In Eb. Op. 5 | 6 0 |
| A—8. <b>THIRD APPARITION</b> on a Waltz by Franz Schubert in Eb. . . . .  | 5 6 |
| A—9. <b>ZURICH</b> , Premier Air Suisse, Improvisita sur "Le Ranz de vaches" (2nd Edition) . . . . . In G. Op. 10                       | 6 0 |
| A—10. <b>BERNE</b> , Second Air Suisse (un soir dans les Montagnes) Nocturne Pastoral (2nd Edition) in C. Op. 10                        | 4 6 |
| A—11. <b>LUCERNE</b> , Troisième Air Suisse, Allegro Finale sur "Un Ranz de Chèvres" (2nd Edition) . . . . . In G. Op. 10               | 6 0 |
| A—12. "Episode de la vie d'un Artiste," de HECTOR BERLIOZ. . . . .  | 4 0 |
| A—13. <b>HOMMAGE a PAGANINI</b> , Grande Fantaisie on the famous "Bell-Rondo" (La Clochette) . . . . . in A                             | 9 0 |

\* \* \* To be continued.

## THE TRIUMVIRATE,

### HOMAGE TO SCHUBERT,

BY STEPHEN HELLER, CHARLES CZERNY, AND FRANCOIS LISZT.

Wessel & Co.'s Collection of the admired "Lieder ohne Worte," or "Songs without words," transcribed for the PIANO SOLO, From the Vocal Compositions of FRANZ SCHUBERT. No. 1 to 10 by FRANCOIS LISZT.

|   |            |     |
|---|------------|-----|
| A—No. 1. "In silent rose I wander by," (Der Wanderer).....              | In C minor | 2 0 |
| A—2. "When first to life awaking," (Die Rose).....                      | In G       | 2 0 |
| A—3. "Hark! hark! the lark at Heaven's gate sings," (La Sorellina)..... | In Eb      | 2 0 |
| A—4. "THE MIGHTY TREES BEND," (The Young Nun).....                      | In F minor | 2 6 |
| A—5. "MY REPOSE IS FLED," (Marguerite—Gretchen am Spinnrade).....       | In B minor | 2 6 |
| A—6. "FLOWER'S BLOOMING," (Praise of tears).....                        | In D       | 2 0 |
| A—7. "Song of the reed," (Chant du Cygne).....                          | In E minor | 2 6 |
| A—8. "Restless Love," (Rastlose Liebe).....                             | In E       | 2 0 |
| A—9. "Fruit of Spring," (Frühlingssglaube, Printemps).....              | In Ab      | 1 6 |
| A—10. AVE MARIA, Ellen's Hymn.....                                      | In Bb      | 2 6 |

No. 11 to 25, by STEPHEN HELLER.

|  |            |     |
|--|------------|-----|
| B—11. "COOLING ZEPHYRS," (Ständchen or Serenade) in D min.                   |            | 1 6 |
| B—12. "Last greeting," (Adieu by Belanger).....                              | In Eb      | 2 0 |
| B—13. "O! who rides by night thro' the woodlands so wild?" Der Frökönig..... | In G minor | 3 0 |
| B—14. "The Postman's Horn is sounding near," (Die Post) in Eb.               |            | 1 6 |
| B—15. "My repose is fled," (Marguerite).....                                 | In D minor | 3 0 |
| B—16. "Ave Maria," Ellen's Hymn.....   | In Bb      | 2 0 |
| B—17. "Cradle Song," (La Berceuse).....                                      | In F.      | 1 0 |
| B—18. "The storm wildly raging," The stars (Les astres).....                 | In F.      | 1 0 |
| B—19. "The young girl and death," (La fille et la mort) in D min.            |            | 1 0 |
| B—20. "The mighty trees bend," (The Young Nun).....                          | In F minor | 3 0 |
| B—21. "Hark! the bell," The death bell (La cloche des Agonisants) in Ab.     |            | 2 0 |

No. 26 to 37, by CHARLES CZERNY.

|   |            |     |
|---|------------|-----|
| B—22. "Flower's blooming," (Praise of tears)..... | In D.      | 2 6 |
| B—23. "A young Mother," (La jeune Mere).....      | In Ab.     | 1 0 |
| B—24. "La belle Rosamonde".....                   | In F minor | 1 0 |
| B—25. "Mid the light ripples," Barcarolle.....    | In Ab.     | 3 0 |

No. 38 to 50, by STEPHEN HELLER.

|   |            |     |
|---|------------|-----|
| A—26. "WITHIN A STREAMLET," "Die Forelle,".....                 | In Db.     | 2 0 |
| B—27. "Drang in die Ferne,".....                                | In D minor | 2 0 |
| A—28. "Horch! wie Wunder," Gruppe aus dem Tartarus in C min.    |            | 2 0 |
| B—29. "Der blinde Knabe,".....                                  | In D minor | 2 0 |
| A—30. "Die Nacht bricht bald herein," Norman's Gesang in C min. |            | 3 0 |
| A—31. "My heart is tired,".....                                 | In D minor | 2 0 |
| B—32. "Schäfers Klage,".....                                    | In C minor | 2 0 |
| B—33. "Im Felde schleich ich," Jägers Abendlied.....            | In Db.     | 2 0 |
| A—34. "Im Grüne da lockt uns der Frühling,".....                | In A.      | 3 0 |
| A—35. "Id! those days so bright," Erster Verlust.....           | In F minor | 1 0 |
| A—36. "Who is Sylvia?" by Shakespeare.....                      | In A.      | 2 0 |
| B—37. "Den Fischer fesseln Sorgen," Fischerweise.....           | In A.      | 2 0 |

\* The above Transcripts being already in popular favor, the Publishers need only remark, that Czerny's are less difficult than Liszt's, and Heller's less so than Czerny's. To ensure correct Editions of the "TRIUMVIRATE," we have had the original Manuscripts of the three Authors, and the original Editions of the "TRIUMVIRATE," by Liszt, Heller, and Czerny, carefully compared, and the Editions of the "TRIUMVIRATE," by Liszt, Heller, and Czerny, carefully compared, and the Editions of the "TRIUMVIRATE," by Liszt, Heller, and Czerny, carefully compared.

## FREDERIC CHOPIN'S WORKS.

### PIANO SOLO.

|   |                  |      |
|---|------------------|------|
| B—Op. 1. "ADIEU a VARSOVIE," Rondeau.....   | In C minor       | 4 0  |
| A—2. "HOMMAGE a MOZART," Grandes Variations brill. on "La ci darem".....  | In Bb.           | 6 6  |
| B—3. "LA CAITE," Introd. and Polonoise brill. ....  | In C.            | 4 0  |
| B—4. "LA POSIANA," Rondo on a Mazur.....  | In F.            | 4 0  |
| B—5. "LA POLONE," 1st set of MAZURKAS.....  | In F.            | 2 6  |
| B—6. "SOUVENIR de la POLONE," 2d set of MAZURKAS.....   | In F.            | 2 6  |
| B—7. "SOUVENIR de la POLONE," 3d set of MAZURKAS.....   | In F.            | 2 6  |
| * These two sets of "SOUVENIR de la POLONE" were encored with the most enthusiastic applause at the second Recitals of M. LISZT.  |                  |      |
| B—8. "MURMURES de la SEINE" First set of Nocturnes.....   |                  | 2 6  |
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Continuation from page B, column first.

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| 13. "O! who rides by night thro' the woodlands so wild?" Der Erlkönig    | .....in G minor | 3 0 |
| 14. "The Postman's Horn is sounding near," (Die Post) in Eb.             | .....in Eb.     | 1 6 |
| 15. "My repose is fled," (Marguerite) in D minor                         | .....in D minor | 3 0 |
| 16. "See Maria," Ellen's Hymn  | .....in Bb.     | 1 6 |
| 17. "Cradle Song," (La Berceuse), in F.                                  | .....in F.      | 1 0 |
| 18. "The storm wildly raging," (The stars (Les astres)) in F.            | .....in F.      | 1 0 |
| 19. "The young girl and death," (La fille et la mort) in D min.          | .....in D min.  | 1 0 |
| 20. "The mighty trees bend," (The Young Nun) in F minor                  | .....in F minor | 3 0 |
| 21. "Hark! the bell," (The death bell (La cloche des Agonisants)) in Ab. | .....in Ab.     | 2 0 |
| 22. "Flowers' blooming," (Praise of tears) in D.                         | .....in D.      | 2 6 |
| 23. "The young Mother," (La jeune Mère) in Ab.                           | .....in Ab.     | 1 0 |
| 24. "La belle Rosamonde," in F minor                                     | .....in F minor | 1 0 |
| 25. "Mid the light ripples," Barcarolle in Ab.                           | .....in Ab.     | 3 0 |

No. 26 to 37, by CHARLES CZERNY.

|   |                 |     |
|---|-----------------|-----|
| 26. "WITHIN A STREAMLET," "Die Forelle," in Db.               | .....in Db.     | 2 0 |
| 27. "Drang in die Ferne," in D minor                          | .....in D minor | 2 0 |
| 28. "Horch! wie Wunder," Gruppe aus dem Tartarus, in C min.   | .....in C min.  | 2 0 |
| 29. "Der kleine Knaue," in D minor                            | .....in D minor | 2 0 |
| 30. "Die Nachtbricht bald herein," Norman's Gesang, in C min. | .....in C min.  | 2 0 |
| 31. "My hawk is tired," in D minor                            | .....in D minor | 2 6 |
| 32. "Schäfers Klage," in C minor                              | .....in C minor | 2 6 |
| 33. "Im Felde schleich ich," Jägers Abchied, in Db.           | .....in Db.     | 2 0 |
| 34. "In Grüne da lockt uns der Frühling," in A.               | .....in A.      | 3 0 |
| 35. "At those days so bright," Erster Verlust, in F minor     | .....in F minor | 1 6 |
| 36. "Who is Spring?" by Shakespeare in A.                     | .....in A.      | 2 6 |
| 37. "Den Fischer fischen Sorgen," Fischerweise in D.          | .....in D.      | 2 6 |

The above Transcripts being already in popular favor, the Publishers need only remark, that Czerny's are less difficult than Liszt's, and Heller's less so than Czerny's. To ensure correct Editions of the "TRIUMVIRATE," or "HOMAGE TO SCHUBERT,"

## FREDERIC CHOPIN'S WORKS.

### PIANO SOLO.

|  |                       |      |
|--|-----------------------|------|
| B—Op. 1. "ADIEU à VARSOVIE," Rondeau   | .....in C minor       | 4 0  |
| A—2. "HOMMAGE à MOZART," Grandes Variations brillantes on "L'adieu"  | .....in Bb            | 6 6  |
| B—3. "LA CAITE," Intro. and Polonaise brill.   | .....in C.            | 4 0  |
| B—5. "LA POSIANA," Rondo on a Mazur.   | .....in F.            | 4 0  |
| B—6. "SOUVENIR de la POLOGNE" 1st set of MAZURKAS  | .....in F.            | 2 6  |
| B—7. "SOUVENIR de la POLOGNE" 2d set of MAZURKAS   | .....in F.            | 2 6  |
| * These two sets of "SOUVENIR de la POLOGNE" were engraved with the most enthusiastic applause at the second Recitals of M. LISZT.   |                       |      |
| B—8. "MURMURES de la SEINE" First set of Nocturnes   | .....2 6              |      |
| B—9. "MURMURES de la SEINE" 2nd set of ditto   | .....2 6              |      |
| * Also performed by M. Liszt; they are Compositions unequalled for beautiful melody and a certain charm of melancholy.   |                       |      |
| A—10. "GRANDES ETUDES," ded. to LISZT and HILLER, corrected and revised edition, with additional fingering by his pupil, J. FONTANA, authorised by the author, (1st and 2nd Book of Studies) | .....6 0              |      |
| A—11. FIRST GRAND CONCERTO in E minor, edited and fingered by J. FONTANA   | .....10 0             |      |
| A—13. FANTASIE brillante sur des airs NATIONAUX POLO-NOIS, dédiée à PRIX   | .....5 0              |      |
| A—14. KRAKOWIAK, Grand Rond. and de Concert  | .....in F.            | 6 0  |
| B—15. LES ZEPHYRS, 3d set of Nocturnes   | .....3 0              |      |
| B—16. RONDO Elegant, ded. to M. Hartmann   | .....in Eb.           | 4 0  |
| B—17. "SOUVENIR de la POLOGNE," 3d set of MAZURKAS   | .....3 0              |      |
| B—18. "Invitation pour la Danse," Grande Valse   | .....in Eb.           | 3 0  |
| B—19. "Sous le vent d'Andalousie," Bolero  | .....in A min.        | 4 0  |
| A—20. "Le Banquet Infernal," Premier Scherzo   | .....in B min.        | 4 6  |
| A—21. SECOND GRAND CONCERTO, ded. to Mrs. Anderson   | .....in F minor       | 10 0 |
| A—22. GRANDE POLONOISE brillante, précédée d'un Adante spianato  | .....in Eb.           | 6 0  |
| A—23. "LA FAVORITE" Ballade (ohne Worte)   | .....in G min.        | 4 0  |
| B—24. "SOUVENIR de la POLOGNE," 4th set of MAZURKAS  | .....3 6              |      |
| A—25. DOUZE GRANDES ETUDES, (forming the 3d and 4th Book of Studies)   | .....6 0              |      |
| B—26. "LES FAVORITES, Deux Polonoises  | .....4 0              |      |
| B—27. "LES PLAINTIVES," 4th set of Nocturnes   | .....3 0              |      |
| A—28. TWENTY-FOUR GRAND PRELUDES thro' all keys, ded. to Camille Pleyel, No. 1 and 2 (Book 5 and 6 of his Studies)   | .....6 0              |      |
| B—29. PREMIER IMPROMPTU  | .....in A flat        | 2 6  |
| B—30. "SOUVENIR de la POLOGNE" 5th set of MAZURKAS   | .....4 6              |      |
| A—31. "LA MEDITATION," Second Scherzo  | .....in D flat.       | 5 0  |
| B—32. "IL LAMENTO e LA CONSOLAZIONE," 5th set of NOCTURNES   | .....3 0              |      |
| B—33. "SOUVENIR de la POLOGNE" 6th set of MAZURKAS performed by Mad. OURI, Mr. BENEDICT, &c  | .....4 6              |      |
| B—34. Trois GRANDES VALSES brillantes, No. 1, in Ab., No. 2, in A minor, No. 3, in F, ea.  | .....3 0              |      |
| A—35. GRANDE SONATA  | .....in D flat min.   | 6 0  |
| A—36. SECONDE IMPROMPTU  | .....in C sharp minor | 2 6  |
| B—37. "LES SOUPIRS," 6th set of Nocturnes  | .....3 0              |      |
| B—38. "LA GRACIEUSE," seconde Ballade (ohne Worte) in F.   | .....4 0              |      |
| A—39. Third SCHERZO  | .....in C sharp minor | 5 0  |
| B—40. "LES FAVORITES," Deux Polonoises (set 2)   | .....4 0              |      |
| B—41. "SOUVENIR de la POLOGNE" 7th set of MAZURKAS   | .....3 6              |      |
| B—42. "CENT UN, Grande Valse   | .....in Ab            | 3 0  |

(To be continued.)

## ADOLPHE HENSELT'S WORKS.

### PIANO SOLO.

|   |     |
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| A—No. 1. RICORDANZA dell' ELISIRE d' AMORE," Variations<br>de Concert sur "In son ricco,".....In G, Op. 1               | 5 0 |
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| B—5. "Erinnerung und Freundschaft," RHAPSODIE in F minor<br>ded. to Mr. Mangold.....Op. 4                               | 1 6 |
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| B—7. "UN MOMENT de RECREATIONS," Impromptu in<br>C minor, Op. 5   | 1 0 |
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| B—9. "A LA FONTAINE de POTSDAM," Second Nocturno,<br>.....in F, Op. 6   | 1 6 |
| B—11. "PENSÉE FUGITIVE," dédiées à Madame Serre,<br>.....in F minor, Op. 8.   | 1 6 |
| A—12. "A LA RUSSIE," Scherzo, dédié à Robert Schumann,<br>.....in B minor, Op. 9  | 2 0 |
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| B—14. "SONG of LOVE," Etude .....in B flat  | 1 6 |

\*.\* To be continued.

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Continuation from page B, column first.

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\*\*\* To be continued.

|  |                           |
|--|---------------------------|
| * To be continued.   |                           |
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\* Second Edition revised by the Author.

|  |              |      |
|--|--------------|------|
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\*\*\* To be continued.

## PIANOFORTE SEPTETT OR QUINTETT.



## CAPRICE,

(With Orchestral Accompaniments.)

Dedicated to MADAME LOUISE DULCKEN,

Composed by W. STERNDALE BENNETT, OP. 22.

ALLEGRO  
GIOJOSO.

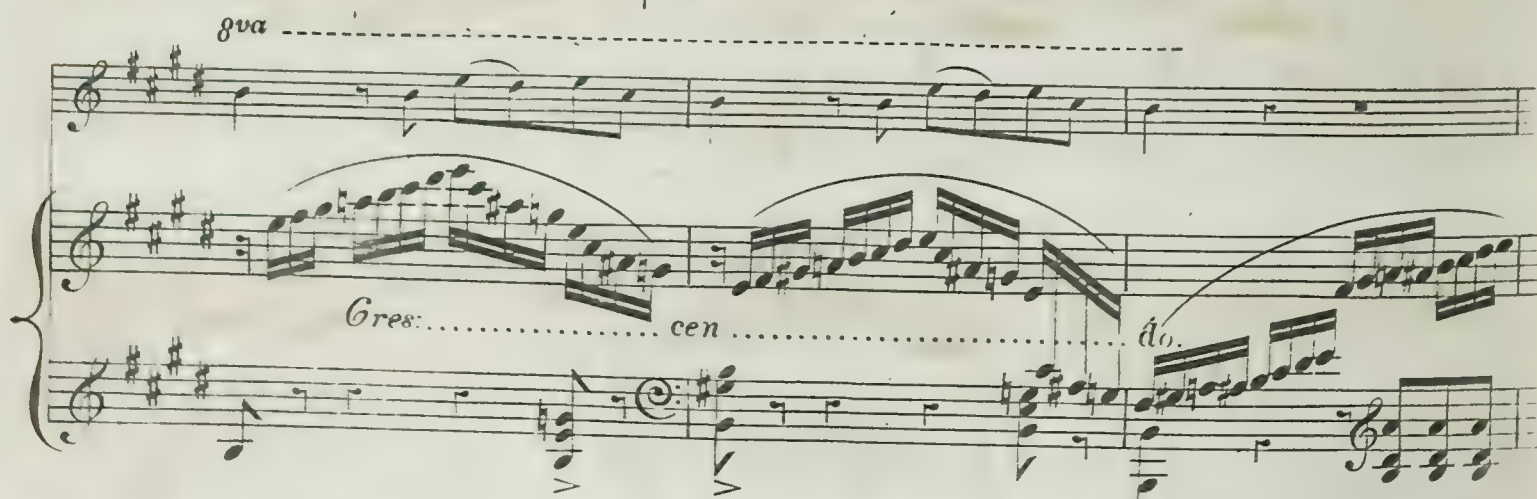
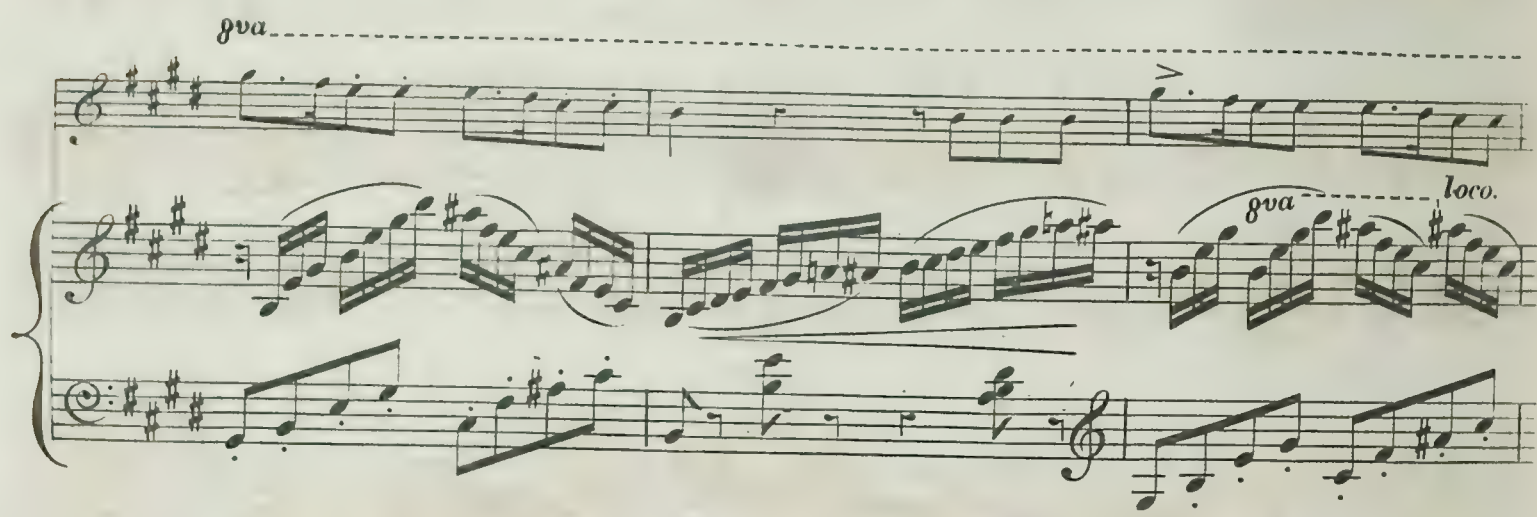
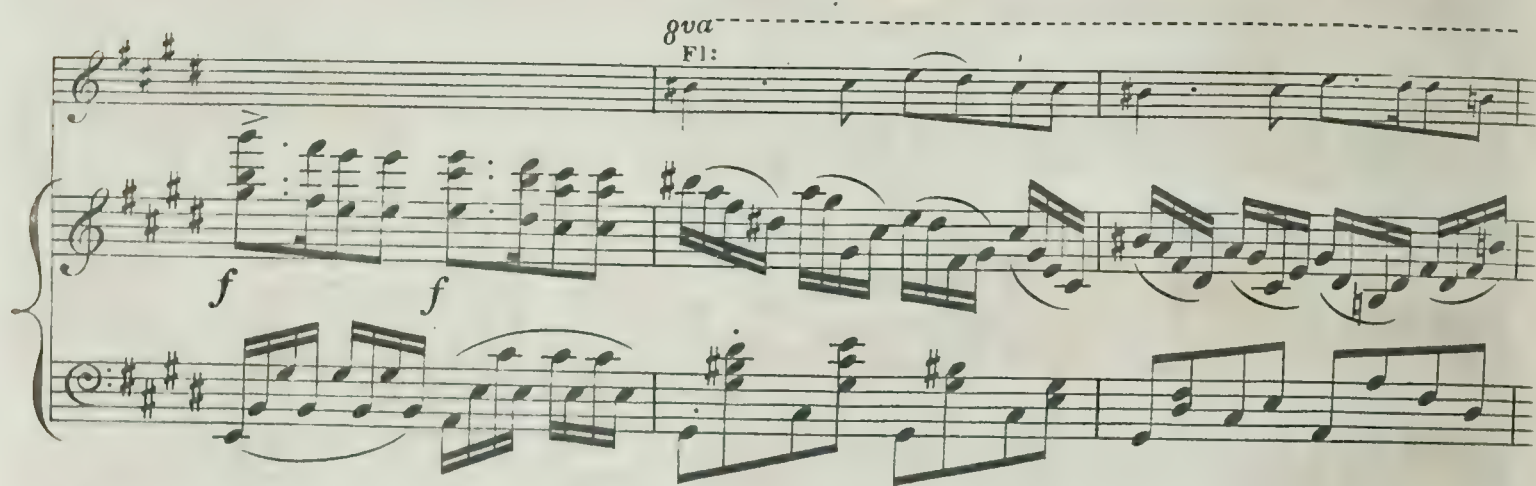
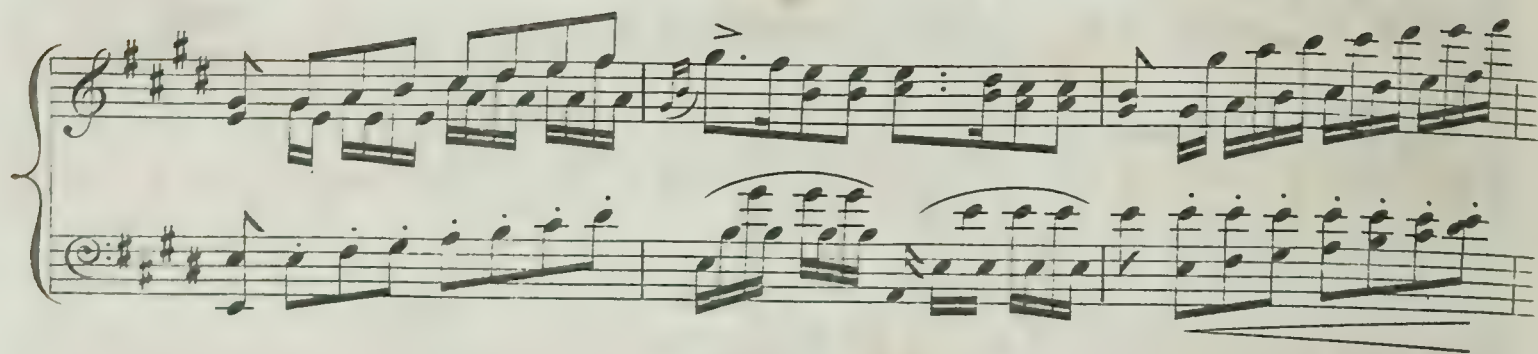


gva

gva loco.

Rall: p A Tempo.







gva *loco.* *Tutti.* 5

*ff* *f* *f*

*Solo.* *gva* *loco.* *Tutti.*

*f* *f*

*Solo.* *gva* *loco.*

*f*







*ff Tutti.* *SOLO.*

*Rit:*

*Cello Solo.* *Meno Mosso.*

*Meno Mosso.*

*f* *Gres:* 6



*Clar:*  
*p*  
*Molto Legato.*  
*Molto*

*Legato*  
*pp*  
*Tutti.*

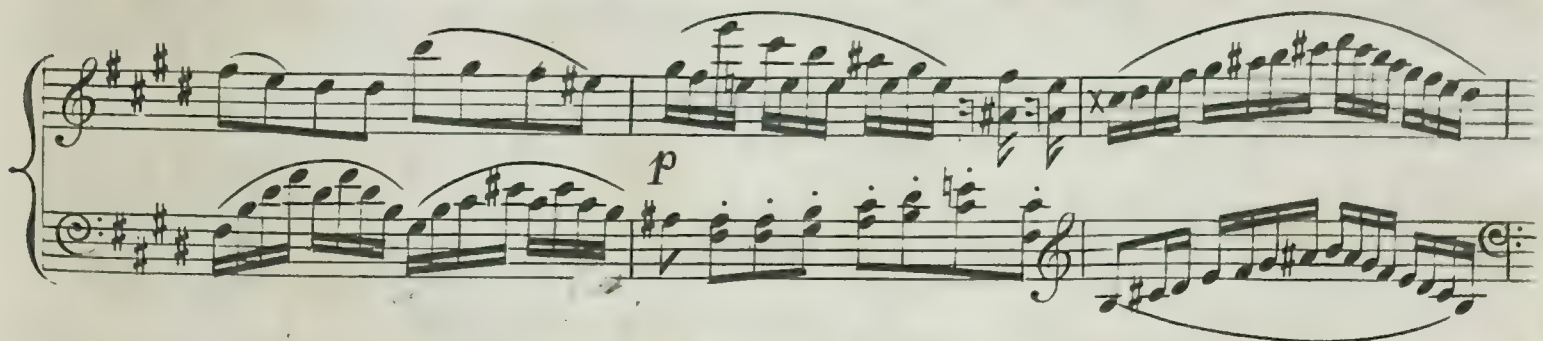
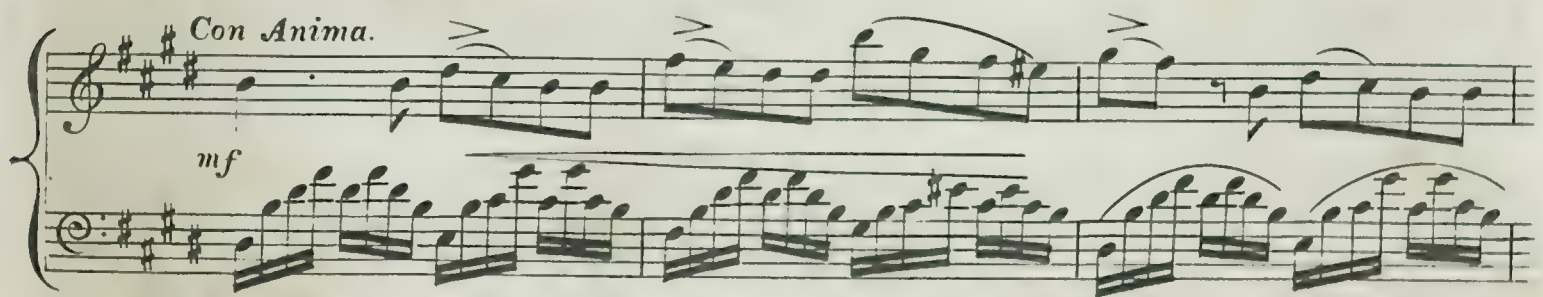
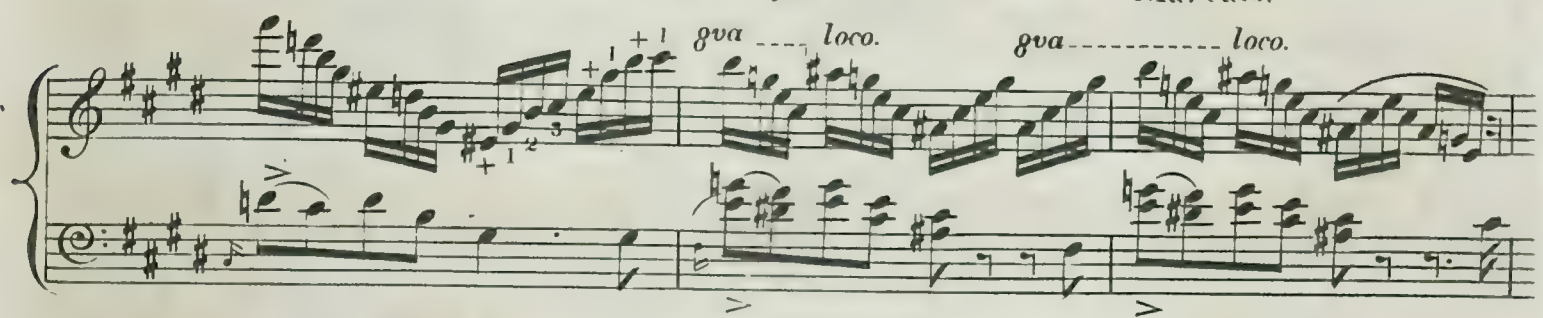
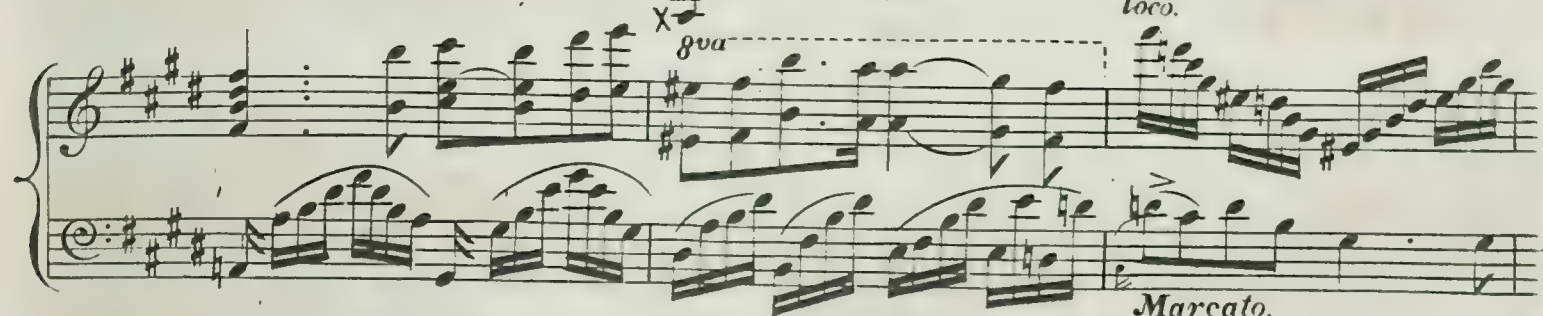
*SOLO. Esp:*  
*pp*

*A Tempo.*  
*Brillante.*  
*Riten: molto.*  
*Alto.*  
*pp*  
*Vio: II*

*f*  
*Dim:*



Appassionato.



Vio: 19

p



The musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The first system features a vocal line with a long note and a slur, and piano accompaniment with arpeggiated chords. The second system includes the dynamic marking *ff* (fortissimo) and the instruction *Gres:* (Crescendo). The third system includes the instruction *Dim:* (Diminuendo). The fourth system includes the dynamic marking *pp* (pianissimo). The fifth and sixth systems continue the piano accompaniment with arpeggiated figures. The score is written in a clear, elegant hand typical of 19th-century musical notation.



This musical score is written for piano and violin. It consists of eight systems of staves. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *Gres.*, *f*, *ff*, *Solo.*, *loco.*, *gva*, and *Tutti.*. There are also numerical markings like 6 and 18. The score is divided into sections by these markings and includes a repeat sign at the end.



The musical score is written for piano and consists of six systems of music. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and dynamic markings.

Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), and *Dim.* (diminuendo). Articulation markings include *gva* (glissando), *loco.* (loco), and *SOLO.*

The score begins with a series of rapid sixteenth-note passages in both hands, marked *f*. This is followed by a section with *gva* markings and a *loco.* section. The *SOLO.* section features a more melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a *Dim.* marking and a final *p* (piano) dynamic.



1 2 +

Gres:

gva.-----loco.

ff ff

Fl:

p



First system of musical notation, measures 1-4. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

Second system of musical notation, measures 5-8. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The tempo marking *Tempo. 1º* appears above the staff in measure 7. The dynamic marking *Rall:* appears above the staff in measure 5. The dynamic marking *Dim:* appears above the staff in measure 6. The dynamic marking *p* appears below the staff in measure 7.

Third system of musical notation, measures 9-12. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

Fourth system of musical notation, measures 13-16. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The dynamic marking *Gres:* appears above the staff in measure 14.

Fifth system of musical notation, measures 17-20. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The dynamic marking *ff* appears below the staff in measure 17. The dynamic marking *p Legg.* appears above the staff in measure 18.

Sixth system of musical notation, measures 21-24. The music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The dynamic marking *gva* appears above the staff in measure 21. The dynamic marking *loco.* appears above the staff in measure 22.



*Gres.*

*Tutti.* *SOLO.* *gva* *loco.*

*Tutti.* *SOLO.* *gva* *loco.*

*ff*

*Tutti.* *ff*



*gva* *loco.* *gva*

SOLO. Tutti SOLO.

*loco.* *Rit.*

*F1:* *Meno Mosso.*

*Vio:* *pp*

*Gres:*



First system of musical notation for Flute 1. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and a wavy line indicating a trill. The music features a series of eighth notes and a five-fingered scale run marked with a '5'. The instruction *Fl: Molto Legato.* is written below the staff.

Second system of musical notation for Flute 1. It continues the melodic line with a wavy line and a trill. A solo section is indicated by the word *SOLO.* above the staff. The music is marked *Molto Legato.*

Third system of musical notation for Flute 1. It features a tutti section marked *Tutti.* with a piano (*pp*) dynamic, followed by a solo section marked *SOLO.* with an expressive (*Esp:*) marking. The music is characterized by rapid sixteenth-note passages.

Fourth system of musical notation for Flute 1. It continues the rapid sixteenth-note passages, marked *Tutti.* with a piano (*pp*) dynamic and *SOLO.* with an expressive (*Esp:*) marking.

Fifth system of musical notation for Flute 1. It concludes the piece with a wavy line and a trill. The instruction *Rallen... tan... do.* is written below the staff, indicating a slowing down and a final note. The word *Alto.* is also present.



*pp*  
*loco.*  
*Dim.*  
*gva* *loco.* *f*  
*gva... loco.* *gva*  
*gva... loco.* *gva... loco.* *gva* *loco.* *p*  
*Con Anima.*



First system of musical notation, measures 1-4. Treble and bass staves with complex rhythmic patterns and accidentals.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 7 has a "Gres:" marking above the treble staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Measures 10 and 11 have "f" markings below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Measure 13 has a "Dim." marking below the bass staff. Measure 14 has a "Fl." marking above the treble staff. Measure 15 has a "pp" marking below the treble staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex rhythmic patterns and accidentals.



Viol.

*gva* *pp loco.* *Gres.*

*f* *Tutti.* *ff* *Gres.*

*SOLO.* *Tutti.* *ff* *SOLO.* *6* *gva* *loco.*

*6* *A A A*



First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *hr* (harmonic) and *f* (forte). The left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The right hand has a melodic line with a slur and a dashed line above it labeled *gva*. A *loco.* (loco) marking is present. The left hand continues the accompaniment. A measure number 17 is indicated.

Third system of musical notation. The right hand has a melodic line with a slur and a dashed line above it labeled *gva* and *loco.*. The left hand has a *Tutti.* marking. Both hands are marked with *ff* (fortissimo).

Fourth system of musical notation. The right hand has a melodic line with a slur and a dashed line above it labeled *gva*. The left hand has a *f* (forte) marking. The system ends with a *ff* (fortissimo) marking.

Fifth system of musical notation. The right hand has a melodic line with a slur and a dashed line above it labeled *gva*. The left hand has a *f* (forte) marking. The system ends with a *ff* (fortissimo) marking.

Sixth system of musical notation. The right hand has a melodic line with a slur and a dashed line above it labeled *gva*. The left hand has a *ff* (fortissimo) marking. The system ends with a *pp* (pianissimo) marking and the instruction *Molto Legato ed*.



*Esp:* *Gres:*

*Vio: 1.*

*Cantabile.*

*Tranquillo.*

*Gres:* *p*

*Ritenu il Tempo.*

*Fl:*

BENNETT. Caprice. Op: 22. (W & C 95753.)



Viol. Cres: *Esp: ... e ... sempre ...*

*A Tempo.* *p*

*Rallen* Alto. *tan* Bassi. *do.*

*Gres: ... cen ... do.*

*SOLO.* *ff* *7* *8* *gva loco.* *ff Tutti.* *fff f f f*

**FINE.**

BENNETT, Caprice. Op. 22.

WESSEL & CO. N° 67, Frith St Corner of Soho Square. (N° 5753.)







2

FOURTH

CONCERTO

for the

Piano Forte.

Composed and Dedicated

TO

(Ignace Moscheles.)

BY

WILLIAM STERNDALÉ BENNETT.

THIS CONCERTO WAS PERFORMED BY THE AUTHOR AT THE  
CONCERTS OF LEIPZIG, AND PHILHARMONIC SOCIETY, LONDON.

Price 1s.  
With 10s.

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LEADER & COCK, 63, NEW BOND STREET  
AND  
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LEIPZIG, P. Kistner.







# 4<sup>th</sup> CONCERTO.

W. S. BENNETT, OP. 19.

ALLEGRO

CON MAESTÀ.

The musical score is written for piano and violin. The piano part is characterized by a strong, rhythmic bass line, often using octaves in the lower register. The violin part provides a melodic counterpoint. The score includes various dynamic markings such as *pp* (pianissimo), *cres.* (crescendo), *dimin.* (diminuendo), and *p staccato.* (piano staccato). The tempo is marked *ALLEGRO* and the performance style is *CON MAESTÀ.*

System 1: Piano part begins with *pp* and a series of chords. Violin part enters with a melodic line. Dynamics: *cres.*, *dimin.*

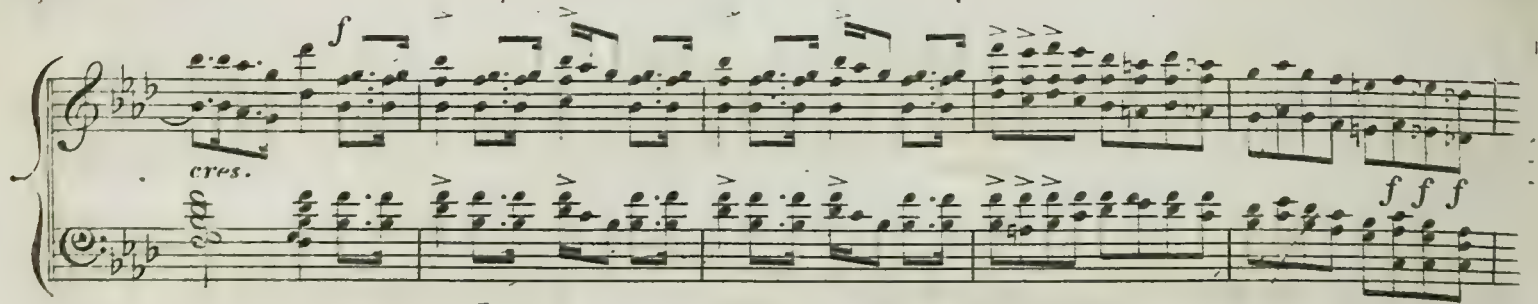
System 2: Piano part continues with octaves. Violin part has a melodic phrase. Dynamics: *pp*

System 3: Piano part features a melodic line. Violin part has a melodic phrase. Dynamics: *dimin.*

System 4: Piano part has a melodic line. Violin part has a melodic phrase. Dynamics: *p staccato.*

System 5: Piano part features octaves. Violin part has a melodic phrase. Dynamics: *pp*, *cres.*, *con 8<sup>ves</sup>*

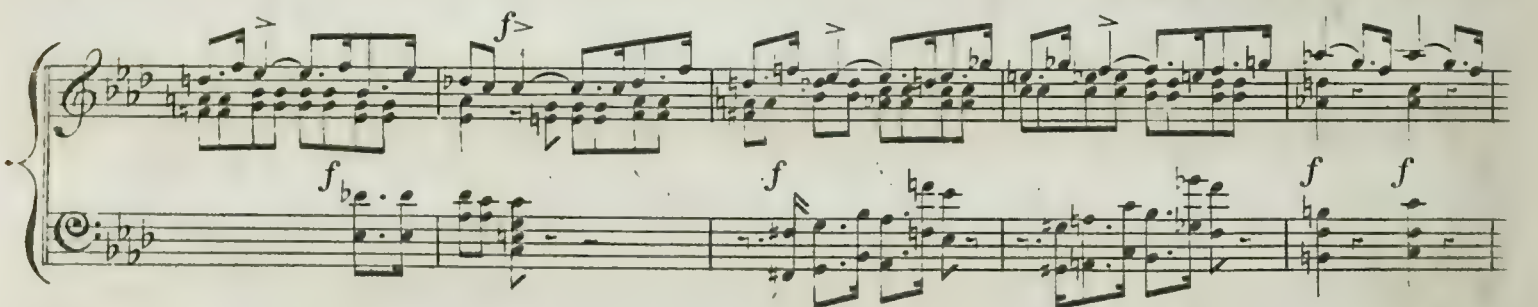




First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Bass staff begins with a crescendo (*cres.*) and ends with a fortissimo (*ff*) dynamic.



Second system of musical notation. Treble staff ends with the instruction *con Fuoco.* and a forte (*f*) dynamic. Bass staff begins with a fortissimo (*ff*) dynamic.



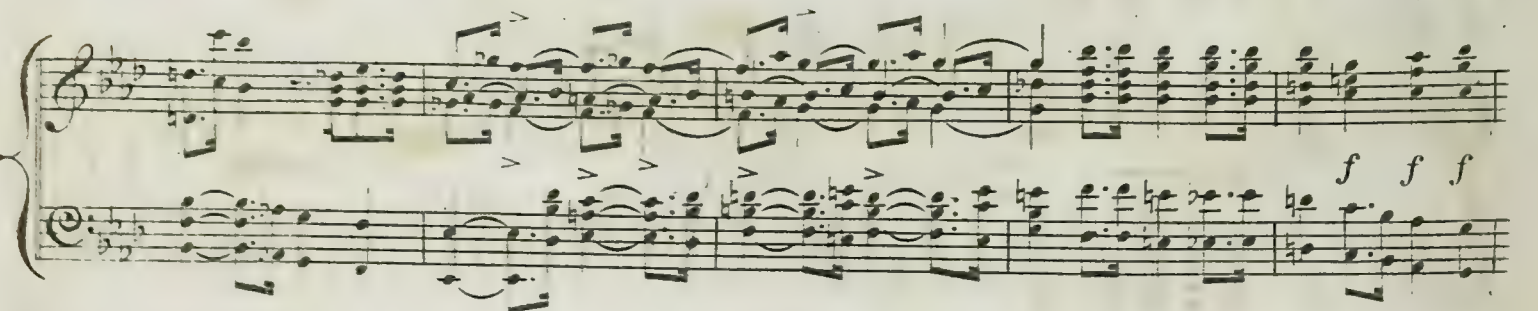
Third system of musical notation. Treble staff begins with a forte (*f*) dynamic. Bass staff begins with a forte (*f*) dynamic.



Fourth system of musical notation. Treble staff includes markings for *gru* and *loco*. Bass staff begins with a fortissimo (*ff*) dynamic.



Fifth system of musical notation. Treble staff begins with a forte (*f*) dynamic. Bass staff includes the instruction *con maestà.*



Sixth system of musical notation. Treble staff begins with a forte (*f*) dynamic. Bass staff ends with a forte (*f*) dynamic.



The musical score is arranged in four systems, each with a grand staff (treble and bass clef) for piano and additional staves for orchestral instruments. The key signature is B-flat major (two flats). The time signature is 2/2.

**System 1:** Piano part features a melodic line in the right hand and a more active bass line. Dynamics include *f* (forte) and *fz* (forzando). The woodwinds (Oboe and Flute) enter with a melodic line.

**System 2:** Piano part continues with a melodic line. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). The woodwinds play chords.

**System 3:** Piano part features a melodic line. Dynamics include *p* (piano). The woodwinds play chords. The section is marked *Solo.* for the woodwinds.

**System 4:** Piano part features a melodic line. Dynamics include *p* (piano), *pp* (pianissimo), and *con forza.* (with force). The woodwinds play chords. The section is marked *poco ritenuto.* (slightly retarding).

**System 5:** Piano part features a melodic line. Dynamics include *dimin:* (diminuendo), *loco* (ad libitum), and *Pizz.* (pizzicato). The woodwinds play chords.

**System 6:** Piano part features a melodic line. Dynamics include *dimin:* (diminuendo), *loco* (ad libitum), and *p* (piano). The woodwinds play chords.



*con espress.*

*molto legato.*

*staccato.*

*p* *cres.* *p* *cres.*

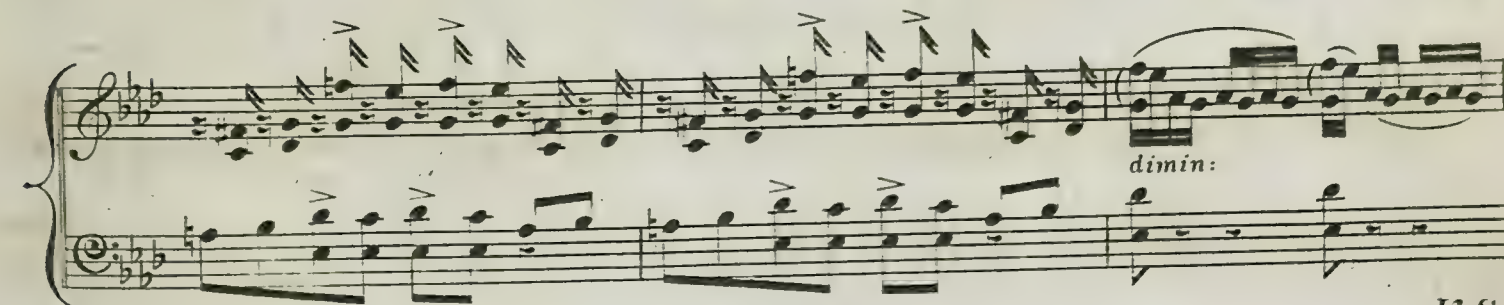
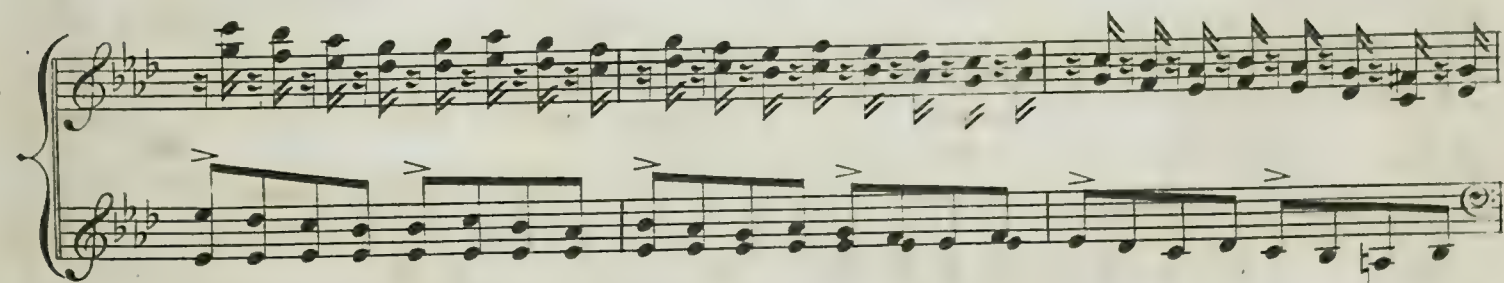
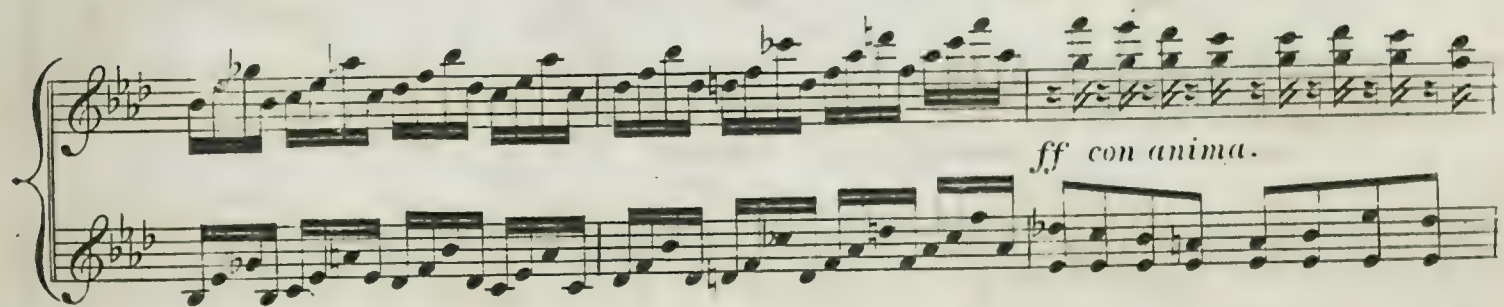
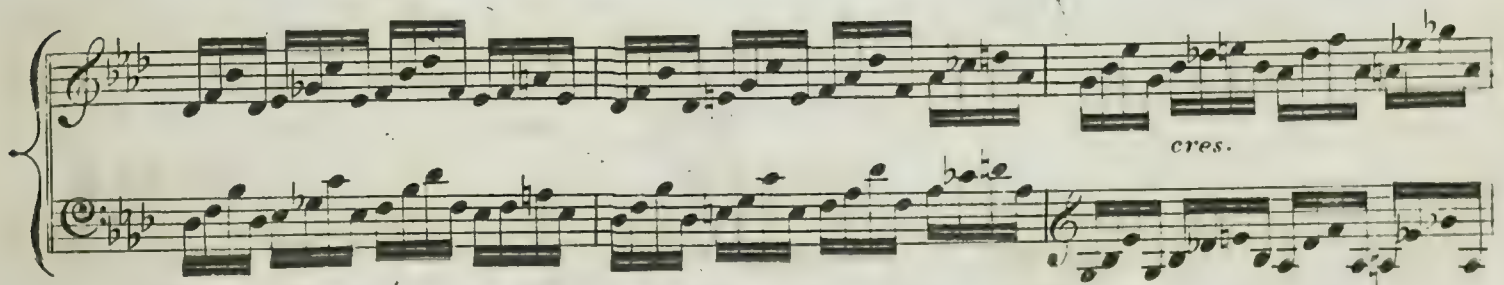
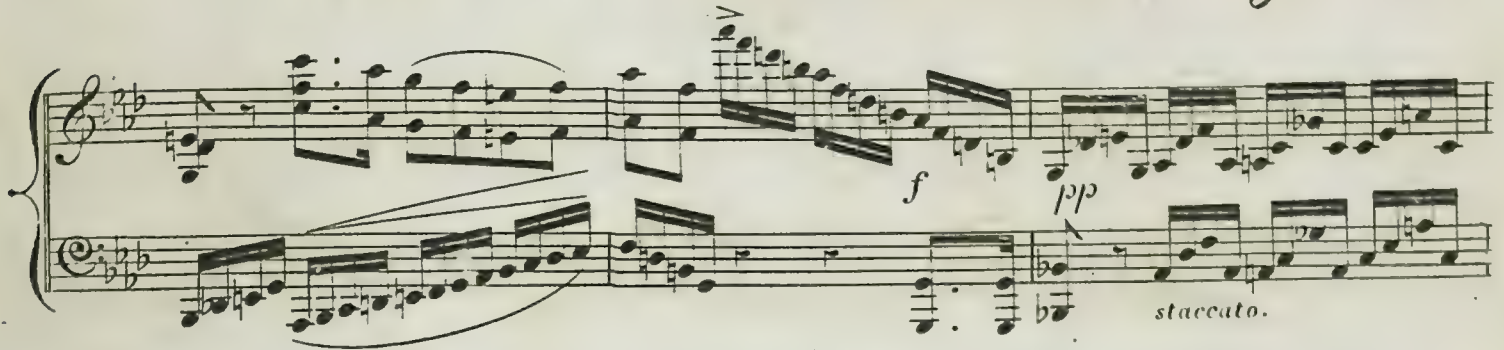
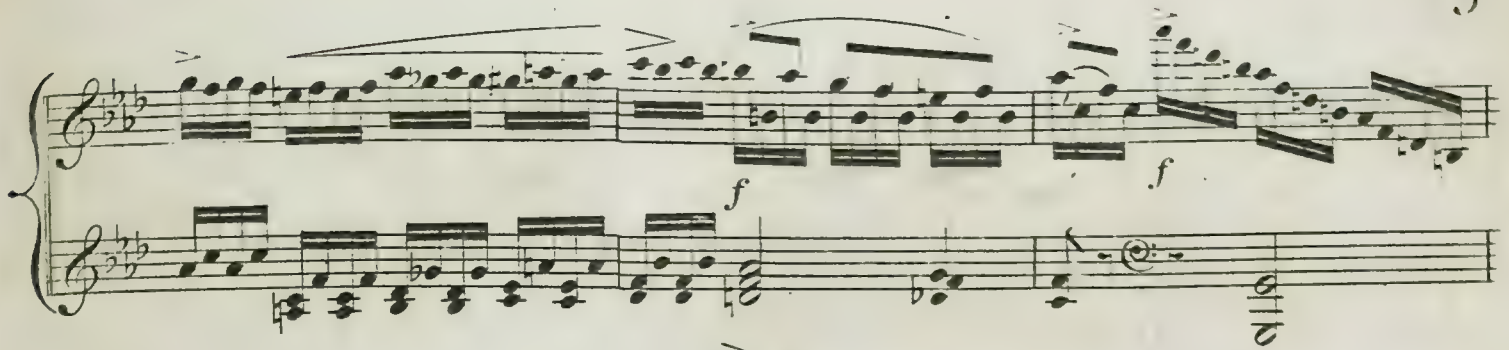
*ff* *f* *ff*

*Brillante.*

*ritenuto.* *f f f* *p* *cres.* *dimin.*

*f f f*







*Violino I.*

*p* *pp* *leggiere.*

*1 3 +* *1 + 1 2* *f*

*dimin:* *rall:* *p*

*Cantabile.* *espress*

W. S. BARNES OP. 19

L & C 1175.



*Cantando.*

Pizz.

*un poco ritenuto.*

*pp*

*grazioso.*

Ped.      Ped.      Ped.

3 + *gru* *loco*

*gru loco*

*Un poco Animato.*

*p*

*cres.*

Cello.

*p*

*sf* *cres.*

*p*



First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, starting with the instruction *agitato.* and dynamic markings *p*.

Third system of musical notation, including the instruction *cres.* and dynamic markings *ff*.

Fourth system of musical notation, including the instruction *con passione.* and the word *Fermato.*

Fifth system of musical notation, including the instruction *dimin:* and dynamic markings *p*.



The musical score consists of six systems of staves. The first system includes a treble and bass staff with a grand staff. The second system features a treble staff with a melodic line and a bass staff with accompaniment. The third system continues the melodic and accompanimental lines. The fourth system includes a treble staff with a melodic line and a bass staff with accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with accompaniment. The sixth system includes a treble staff with a melodic line and a bass staff with accompaniment.

Key markings and annotations include:

- dimin:* (diminuendo) in the first system.
- 3 + 1 2 3 4 + 2* in the first system.
- f* (forte) in the second system.
- ff* (fortissimo) in the third system.
- gva* (grave) in the third system.
- loco* in the fourth system.
- ff* (fortissimo) in the fifth system.
- gva* (grave) in the sixth system.
- loco* in the sixth system.
- R* (Right hand) and *L* (Left hand) in the sixth system.
- Pizz.* (Pizzicato) in the sixth system.



First system of musical notation, piano and treble staves. The piano part features a series of slurs and accents, with the word *luminoso* written above the staff. The treble staff contains a series of slurs and accents, with the word *luminoso* written above the staff.

Second system of musical notation, piano and treble staves. The piano part features a series of slurs and accents, with the word *Giocoso.* written above the staff. The treble staff contains a series of slurs and accents, with the word *pp staccato.* written above the staff.

Third system of musical notation, piano and treble staves. The piano part features a series of slurs and accents, with the word *pp* written above the staff. The treble staff contains a series of slurs and accents, with the word *Sempre.* written above the staff.

Fourth system of musical notation, piano and treble staves. The piano part features a series of slurs and accents, with the word *Trom.* written above the staff. The treble staff contains a series of slurs and accents.

Fifth system of musical notation, piano and treble staves. The piano part features a series of slurs and accents, with the word *p* written above the staff. The treble staff contains a series of slurs and accents, with the word *cres.* written above the staff.



*cres.*

*ritenuto.*

*f* *ff* *f* *f* *f*

*Tutti.*

*ff* *f* *f* *f* *f* *Ped.*

*ff* *f* *ff*

*fff* *Solo.* *ff* *f f f*

*Tutti.*



*Cantabile.*  
*ppp*  
*f* *rall. e dimin.* ..... *ritenuto.*

*Cantando.* *Cantando Sempre.*  
*ritard:*

*un poco ritenuto.*  
*ppp*  
*Ped.* *Ped.* *Ped.*



The first system consists of a single melodic line on a treble clef staff, written in a key signature of two flats (B-flat and E-flat). The music begins with a half rest, followed by a series of eighth and sixteenth notes, some beamed together, and a final half note.

The second system is a piano accompaniment consisting of two staves. The treble staff contains a complex, rapid passage of sixteenth notes, with a crescendo leading to a fortissimo (f) section and then a piano (p) section. The bass staff provides a steady accompaniment of eighth notes. Performance markings include *+ gva*, *loco*, *cres.*, *f*, and *p*. The instruction *Un poco Animato.* is written above the treble staff.

The third system continues the piano accompaniment. The treble staff features a fortissimo (f) section followed by a piano (p) section. The bass staff continues with eighth-note accompaniment. The word *Bassi.* is written below the bass staff.

The fourth system continues the piano accompaniment. The treble staff has a piano (p) section. The bass staff continues with eighth-note accompaniment. There are some markings like *+ 1 +* in the treble staff.

F. S.



*agitato sempre.*

*pp*

*cres e ri ... tar ... dan ...*

*con Fuoco.*

*.... do.*

*f*

*con forza.*

*rite ... nuto.*

*a Tempo.*

*p*

*dimin:*

*2 + 2*

*gva*

*loco*



First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, marked *gva* (glissando) and *loco* (ad libitum). The left hand provides a harmonic accompaniment, marked *cres.* (crescendo).

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and accents. The left hand features a series of chords and moving lines, marked with dynamic levels *f* (forte), *fff* (fortississimo), and *f*.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and accents. The left hand is marked *f* and includes the instruction *con forza il Basso.* (with force the Bass).

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand has a series of chords and moving lines, marked with dynamic levels *f* and *ff*.

Fifth system of musical notation, measures 17-20. The right hand continues the melodic development, marked *f*, *gva*, and *loco*. The left hand features a series of chords and moving lines, marked *f*.



This musical score is for a piece in B-flat major, 3/4 time, consisting of a piano accompaniment and a flute part. The piano part is written in a grand staff with treble and bass clefs. It features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The flute part is written in a single staff with a treble clef. It includes a key signature change from two flats to one flat (B-flat major to F major) in the second system. The score is marked with dynamic instructions such as *dim:* (diminuendo) and *Pizz:* (pizzicato). The piece concludes with a final chord in the piano part.

Fl:

Pizz:

dim:



*f*  
*con fuoco.*  
*ff*  
*Tutti.*

*f f f f f*  
*ff*

*gva*  
*Ped.*  
*con anima.*  
*f*  
*Tutti.*

*f*  
*f*  
*f*

*gva*  
*loco*  
*sempre animato.*

*Tutti.*  
*loco*  
*gva*  
*ff f f f f f*  
*Ped.*



## ANDANTE CANTABILE.

B. ARCIROLE.

Cor:

pp

p

Solo.

Cor.

pp

Pizz. delicato.

pp

pp





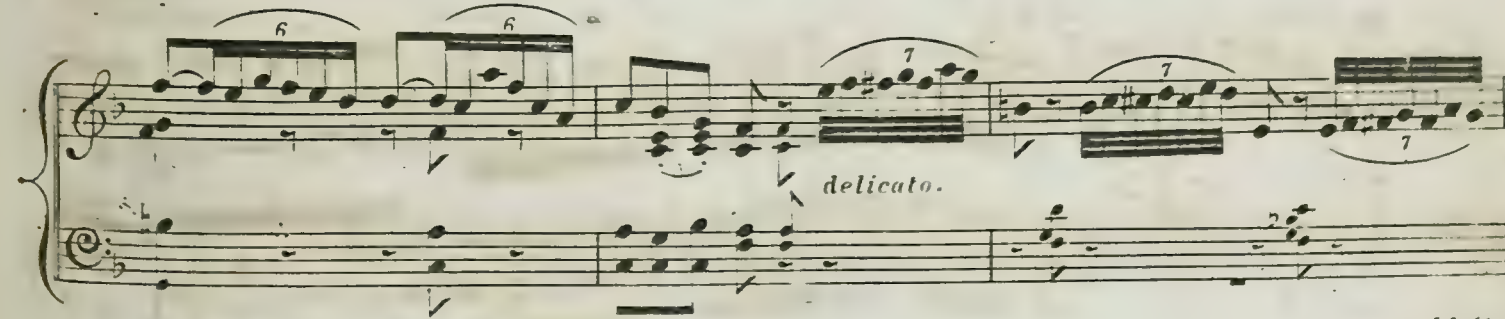
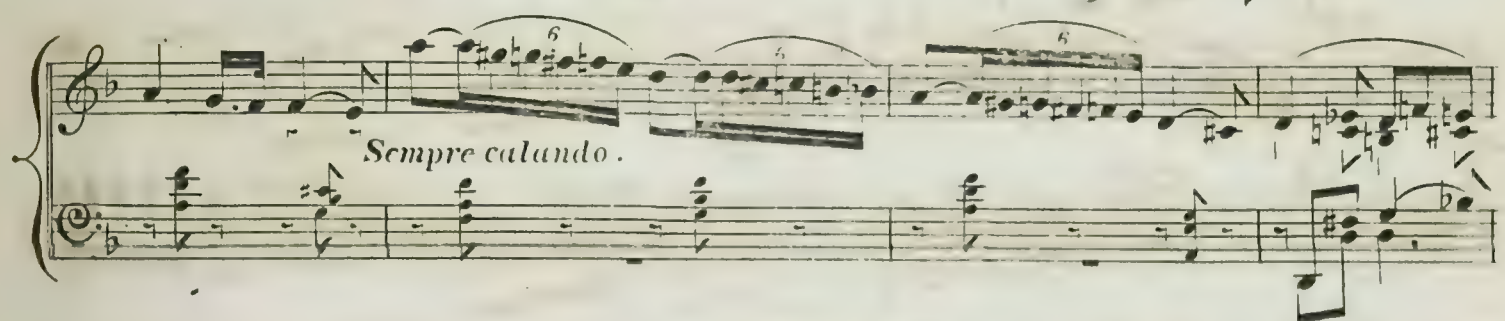
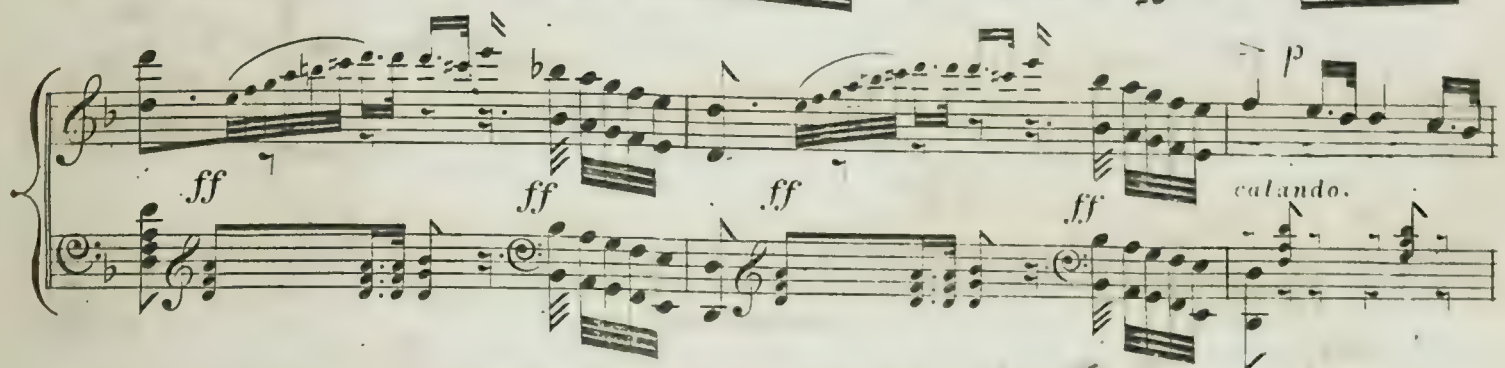


The musical score consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat (B-flat) and a 2/4 time signature.

Key markings and instructions include:

- rallent:* (rallentando) in the first system.
- Tutti.* in the first system.
- ff* (fortissimo) in the first system.
- f* (forte) in the second system.
- Solo.* in the third system.
- gva* (graviola) in the third system.
- gva* in the fourth system.
- loco* in the fifth system.
- Tutti.* in the fifth system.
- Solo.* in the fifth system.
- ff* in the fifth system.
- Tutti.* in the sixth system.
- Solo.* in the sixth system.







The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a '7' above a group of notes. The second system has a 'p' marking. The third system has 'cres.' and 'f' markings. The fourth system has 'p' and 'dim.' markings. The fifth system has 'molto legato.' marking. The sixth system has 'cres.' marking. The page is numbered '22' in the top left corner.



This musical score is for a piano and violin piece, page 23. It consists of six systems of music. The first system is for the piano, with a forte (*f*) dynamic and a *dimin e rall:* marking. It includes a *Ped.* (pedal) instruction. The second system continues the piano part. The third system introduces the violin part, marked *Viol.* and *h.* (harmonics). The fourth system features a *pp delicato.* marking. The fifth system has a *p* (piano) dynamic. The sixth system concludes with a *rallent.* (rallentando) marking. The score is written in a key with one flat (B-flat) and a common time signature (C). The piano part is in the left hand, and the violin part is in the right hand.



## AGITATO.

PRESTO.

*f staccato.*

*dim:*

*p*

*dimin:*

*molto cres.*

*loco*

*8va*

*con fuoco e ritenuto.*

*TUTTI.*

*f*

*f*



First system of musical notation, piano and forte dynamics.

Second system of musical notation, piano and forte dynamics.

Third system of musical notation, Solo, marcato, p, ppp, sempre.

Fourth system of musical notation, legato.

Fifth system of musical notation, cres., molto legato.

Sixth system of musical notation, cres., riten., Animato, f.



*ff*

*f*

*f*

*f*

*f*

*Cantabile.* *mf*

*un poco ritenuto. ma con Anima.*

The musical score is written for piano on six systems. Each system consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a forte (*ff*) dynamic. The second system continues with a forte (*f*) dynamic. The third system features a forte (*f*) dynamic. The fourth system has a forte (*f*) dynamic. The fifth system has a forte (*f*) dynamic. The sixth system begins with a *Cantabile.* instruction and a mezzo-forte (*mf*) dynamic, followed by the instruction *un poco ritenuto. ma con Anima.*



First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A *dim:* marking is present above the right hand in measure 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs. The left hand maintains the eighth-note accompaniment. A *dimin:* marking is placed above the right hand in measure 8.

Third system of musical notation, measures 9-12. The right hand begins with a *p* (piano) dynamic. The left hand has a *Ped.* (pedal) marking below it in measure 10. The music continues with slurs and accents.

Fourth system of musical notation, measures 13-16. The right hand features a long slur spanning across measures 13, 14, and 15. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a *dimin:* marking above it in measure 17. The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation, measures 21-24. The right hand has a *p* dynamic marking in measure 21. The left hand has a *f* (forte) dynamic marking in measure 22. The system concludes with a *Bravura.* instruction and a *loco* marking above the right hand in measure 24.



The musical score consists of six systems of staves. The first system includes the instruction *dimin:* and the dynamic *p*. The second system includes *gru...* and *loco*. The third system includes *dolce.*. The fourth system includes *pp*. The fifth system includes *cres.* and *Tutti. f f f*. The sixth system includes *cres.* and *fff*. The notation includes various musical symbols such as notes, rests, and fingerings.



*Solo.*

*con forza.*

*f* *f* *f* *f* *sempre.* *f*

*gva* *loco* *f* *f*

*gva* *loco* *ff* *f* *Ped.*

*Tutti.* *fff* *fff* *fff* *fff*

*fff* *fff* *fff* *fff*



SOLO.

TUTTI.

SOLO.

fff ff ff ff

dimin: pp e staccato.

pp sempre.  
dimin: p

pp

cres. f







**Tutti.**



The musical score consists of six systems of staves. The first five systems are in 2/4 time and feature a key signature of two flats. The notation includes treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings. The sixth system is marked *Tutti.* and *pp a Tempo.* and features a key signature change to one flat. The piece concludes with a final chord in the key of one flat.



*con fuoco.*

*gru* *loco*

*f*

*p*

*gru* *loco*

*sempre più mosso.*

*gru* *loco*

*ff*

*f f f*



The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff of the first system has a *fff* marking. The second system has a *loco* marking. The third system has *gva* and *loco* markings. The fourth system has *gva* and *loco* markings. The fifth system has *Tutti.* and *gva* markings. The sixth system has *Brillante.* and *gva* markings. The seventh system has *gva* and *loco* markings. The eighth system has *Tutti.* and *f* markings.







GENEVIEVE,

ROMANCE

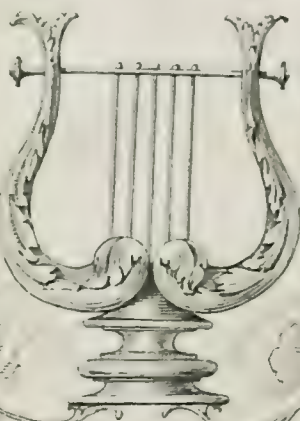
for the

PIANO-FORTE,

Composed by

WILLIAM STERNDALÉ BENNETT.

LONDON;  
COVENTRY & HOLLIER,  
71, Dean St. Soho.













## C E N E Y I E Y E.

Price 2/-

William Sterndale Bennett.

*ANDANTE*  
*ed.*  
*AMABILE.*

*Cantando*

*p*

*PED: Sempre legato*

*Cres* *p*

*Cres* *p*

*1<sup>st</sup> time.* *2<sup>nd</sup> time.*


*Cres* *dim* *cre* *scen*

*molto legato*

*ri* *te* *nu*




espress: e poco riten:



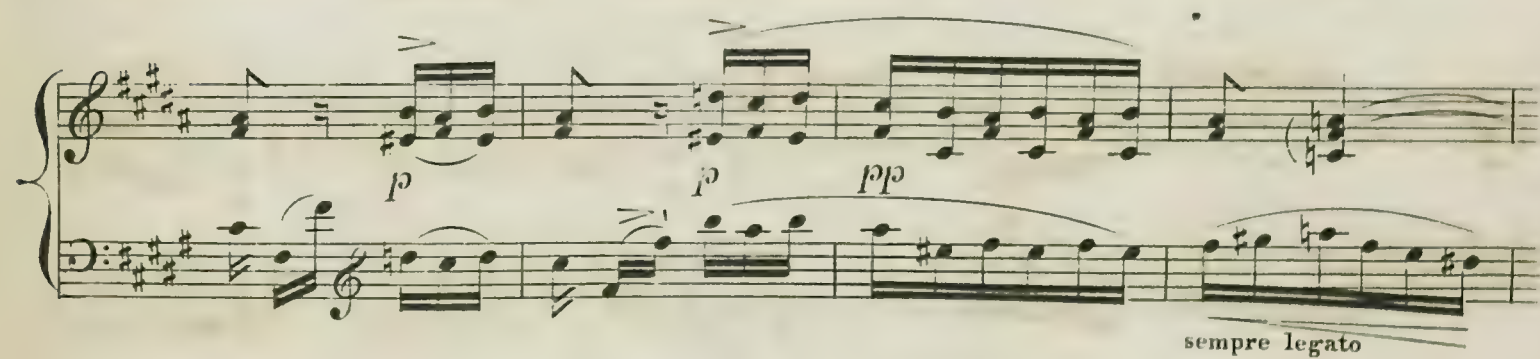
First system of musical notation. The treble staff begins with a melodic line starting on a dotted line, labeled "do". The bass staff begins with a melodic line starting on a dotted line, labeled "to". The key signature has three sharps (F#, C#, G#). The system includes dynamic markings *p* and *sf*, and a fermata over the final measure of the treble staff.



Second system of musical notation. The treble staff features a melodic line with a fermata and a dynamic marking of *sf*. The bass staff has a melodic line with a dynamic marking of *dim* and a first finger fingering (*1*). The system concludes with a dynamic marking of *p*.



Third system of musical notation. The treble staff begins with a melodic line marked *f* and a first finger fingering (*1*). The bass staff has a melodic line with a first finger fingering (*1*). The system includes dynamic markings *dim*, *p*, and *pp*.



Fourth system of musical notation. The treble staff has a melodic line with dynamic markings *p*, *p*, and *pp*. The bass staff has a melodic line with dynamic markings *p* and *pp*. The system concludes with the instruction "sempre legato".



Fifth system of musical notation. The treble staff has a melodic line with a dynamic marking of *pp*. The bass staff has a melodic line with a first finger fingering (*1*) and a dynamic marking of *pp*. The system concludes with the instruction "PED:" and an asterisk.



*Cantando*

*p*

PED:

*cre* *scen*

*do* *f* *dim*

*espres: e poco riten:*

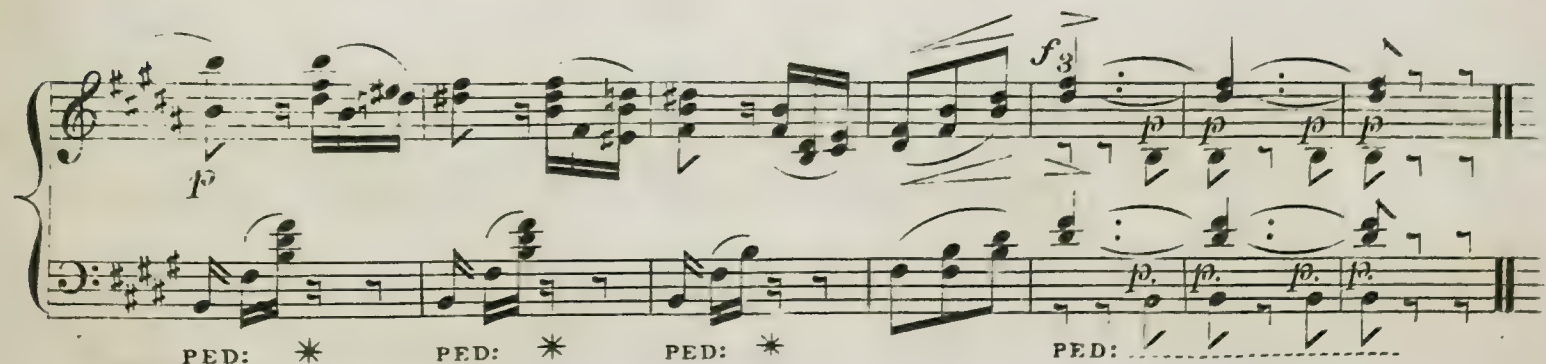
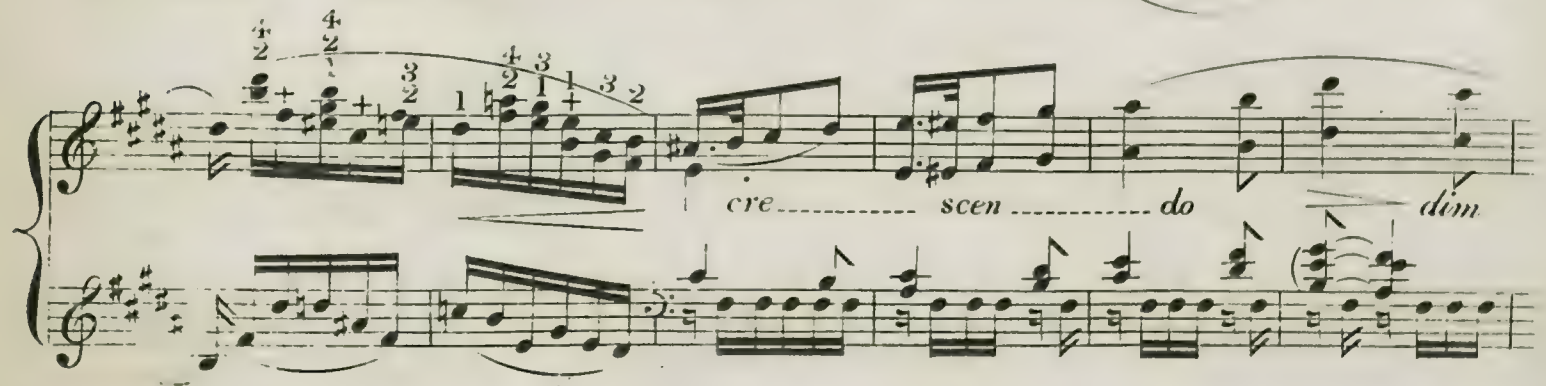
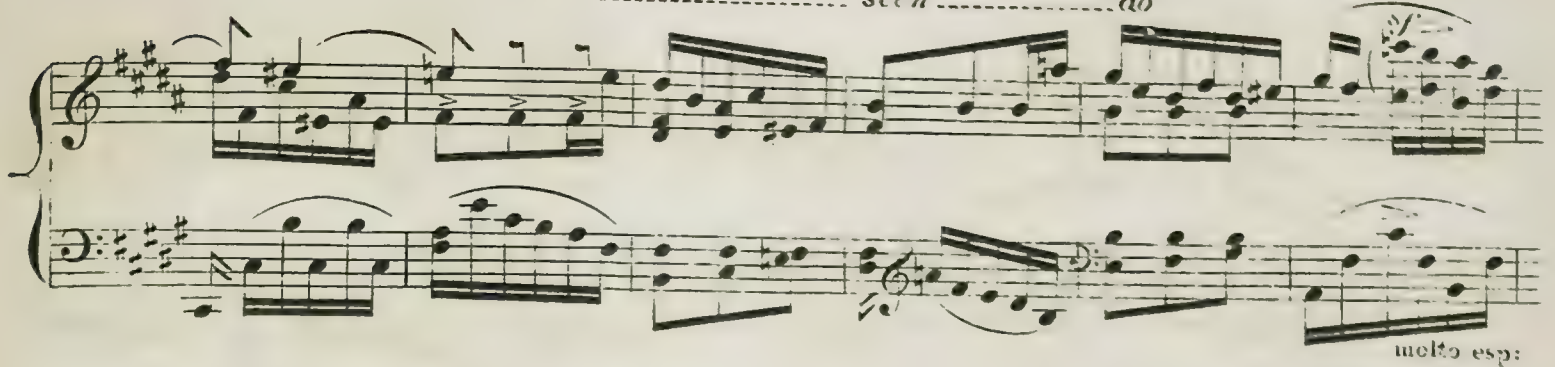
*Cres e rit: p*

*pp* La melodia un poco marcato

PED:



cre ..... scen ..... do



PED: \*

PED: \*

PED: \*

PED:







THREE IMPROMPTUS

*for the*

Piano Forte.

Composed & Dedicated

TO

M<sup>r</sup> W. P. Cooke

By

W<sup>m</sup> STERNDAL BARNETT.

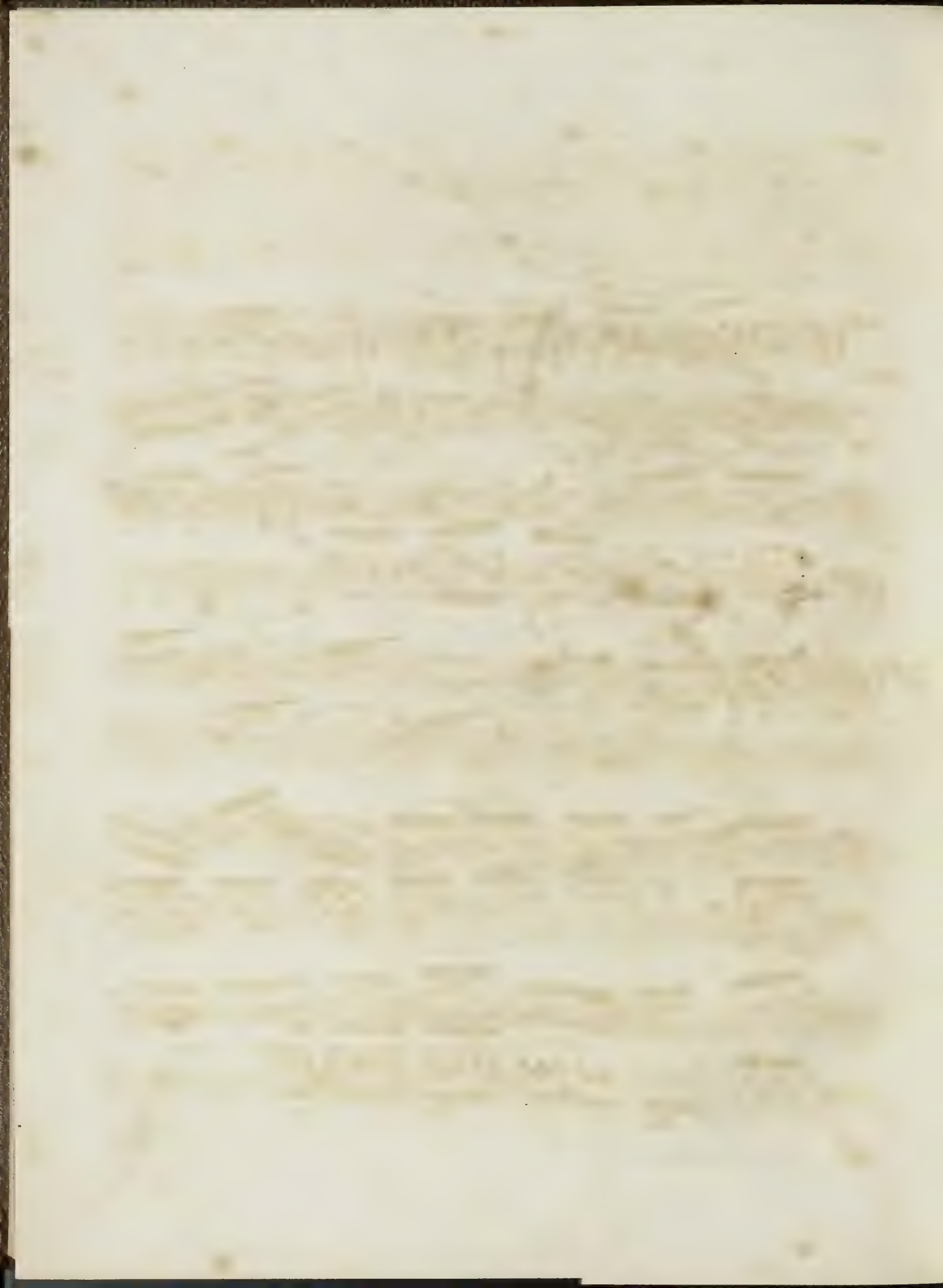
*At Sta. Hall.*

Price 3/-

LONDON,

Published by Coventry & Hollier, 71, Dean Street, Soho.







*Impromptu!*

ANDANTE. ESPRESSIVO.

W. S. Bennett

N<sup>o</sup> 1.



*Cantabile.*

*Dim:*

*cen* *do.* *pp*

*Espress:*

*f* *f* *cres*



*cres* *cen* *di* *ff* *Dim* *in*

*pp* *Cantabile.*

*pp*

*Ped:* *p*



*Impromptu!*

GRAZIOSO.

W. J. Bennett.

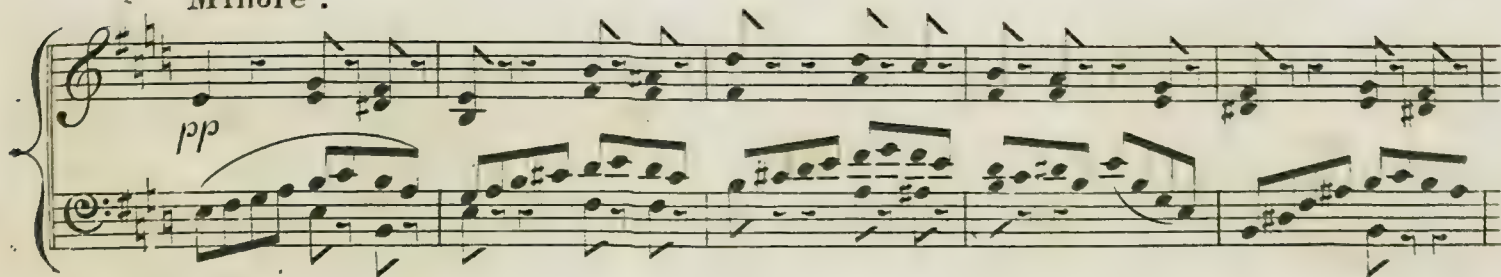
Nº 2.

pp

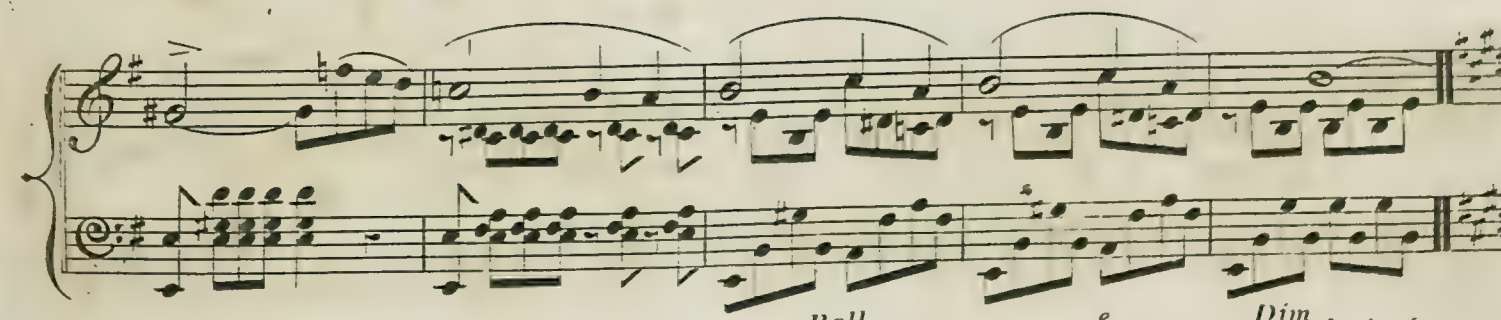
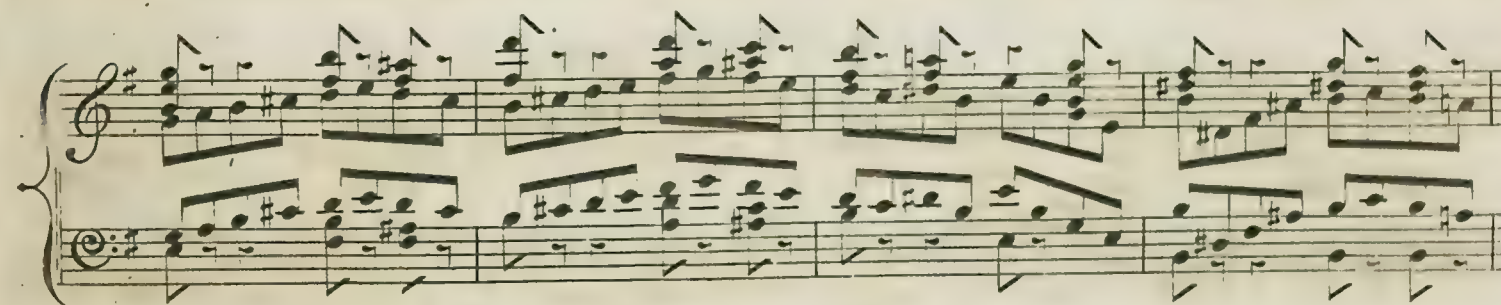
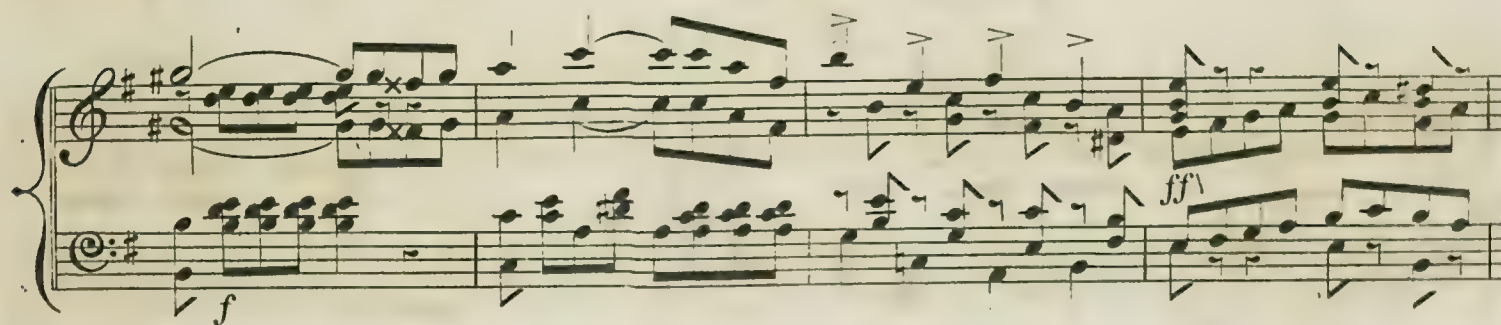
Ped:



Minore.



Tenuto.



Rall . . . . e . . . . Dim . . . .



## Maggiore.

pp

cres: Dim:

p pp



*Impromptu!***PRESTO.**

W. S. Bennett.

N<sup>o</sup> 3. *f*

The musical score is written for piano in G major (one sharp) and common time. It consists of four systems of music. The first system is marked 'f' and includes a '6' fingering. The second and third systems continue the piece. The fourth system includes markings for 'gva' (ritardando), 'loco' (ad libitum), and 'ff' (fortissimo). The piece concludes with a double bar line and repeat signs.



*f* *p*

*Ritenuto un poco.* *p*

*Cantabile.* *Dim:* *Dim*

*Dim:* *Dim:*



The musical score is written for piano and consists of six systems of staves. The first system shows a treble and bass staff with a key signature of two sharps (F# and C#). The second system includes the tempo marking "Scherzando. Tempo 1<sup>mo</sup>" and a "Rell:" marking. The third system continues the melodic and harmonic development. The fourth system features a crescendo marking "cres. cen. do." and a forte "f" dynamic. The fifth system includes a "V" marking and a "sf" (sforzando) dynamic. The sixth system begins with a fortissimo "ff" dynamic. The notation includes various note values, rests, and articulation marks.



The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clef). The key signature is two sharps (F# and C#). The first system features a series of sixteenth-note chords in the right hand and a steady eighth-note bass line. The second system continues this texture, with a piano (*p*) dynamic marking. The third system introduces a more melodic line in the right hand, with a *pp* marking. The fourth system is marked *pp Cantabile.* and features a more lyrical melody in the right hand. The fifth system continues the *Cantabile* section. The sixth system is marked *Scherzando.* and features a more rhythmic, playful melody in the right hand, with a change in the bass line.



The first system of musical notation features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music is characterized by rapid, flowing sixteenth-note passages in both hands, with many notes beamed together. A slur covers the first half of the system. The word "Energia" is written in italics above the right-hand staff. The system concludes with several measures of descending sixteenth-note runs.

*Energia*

The second system continues the rapid sixteenth-note texture. It begins with a double fortissimo (*ff*) dynamic marking. The right hand features a wide intervallic leap followed by a continuation of the fast runs. The left hand provides a steady accompaniment of sixteenth notes. The system ends with a few measures of descending runs.

*ff*

The third system maintains the high energy and fast tempo. It starts with a double fortissimo (*ff*) dynamic and the instruction "Con Fuoco Sempre." (Always with fire). The music consists of dense, continuous sixteenth-note patterns in both hands, with some syncopation. The system ends with a double bar line.

*ff Con Fuoco Sempre.*

The fourth system continues the fast, fiery character. It features more complex rhythmic patterns, including some triplets and syncopated sixteenth notes. A slur is placed over the first half of the system. The right hand has a more melodic line with some grace notes, while the left hand remains busy with sixteenth-note accompaniment.

The fifth system concludes the piece. It begins with a fortissimo (*f*) dynamic. The music features a final, powerful run of sixteenth notes in both hands, leading to a double bar line. The right hand has a few longer notes, possibly acting as a cadence.

*f*







**"RONDO PIACEVOLE,"**

For the

**PIANO FORTE,**

COMPOSED & DEDICATED

TO HIS FRIEND

**ROBERT BARNETT,**

BY

**WILLIAM STERNDALÉ BENNETT.**

Op. 25. *7*

*Ent. Sta. Hall.*

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*London: Published by C. F. Kistner, 51, Dean Street, Soho.*

*Price 3/-*

**LONDON, COVENTRY & HOLLIER, 71, DEAN STREET, SOHO.**

**LEIPZIG, F. KISTNER.**







## RONDO PIACEVOLE,

Op. 25.

William Sterndale Bennett.

*Moderato  
con  
Grazia.*

*p*

*cres:* *dim:* *p*

*grace* *locus* *p*





First system of musical notation. The treble staff contains a melodic line with slurs and accents, marked with "ten:" above it. The bass staff contains a supporting line. Fingering numbers (4, 2, 1, 2, 4, 3, 1) are written above the treble staff.



Second system of musical notation. The treble staff is marked *Energico.* and features a crescendo (*cres*) and a forte (*f*) dynamic. The bass staff is marked *Molto Staccato.* and also features a forte (*f*) dynamic. A trill (*tr*) is indicated in the treble staff.



Third system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with slurs and accents. Fingering numbers (1, 1, 1) are written above the treble staff.



Fourth system of musical notation. The treble staff is marked *Tranquillo.* and features a forte (*f*) dynamic. The bass staff is marked *dim.* and *p* (piano). A slur is present in the treble staff.

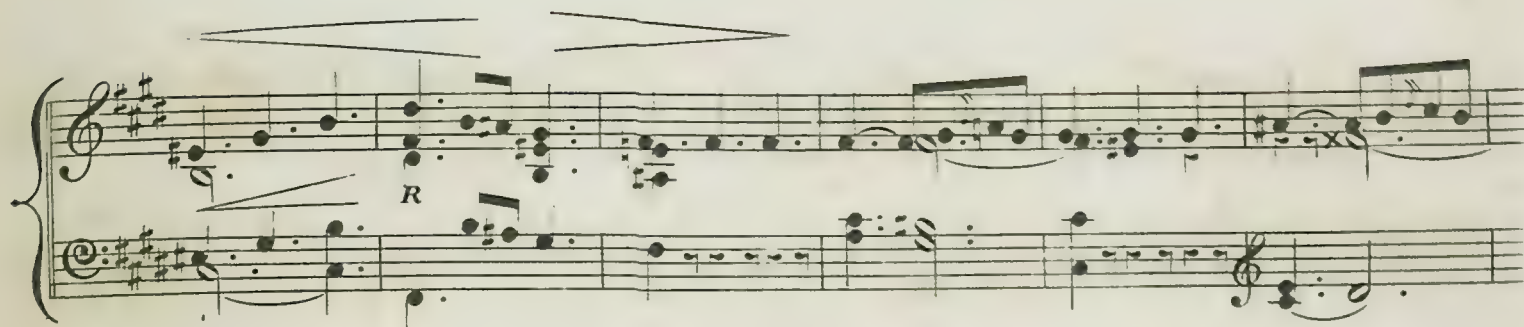


Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents, marked with "ten:" above it. The bass staff contains a supporting line. A slur is present in the treble staff. The word *Espres:* is written below the treble staff.



Sixth system of musical notation. The treble staff is marked *pp* (pianissimo) and *Espres:*. The bass staff is marked *molto legato.* A slur is present in the treble staff.





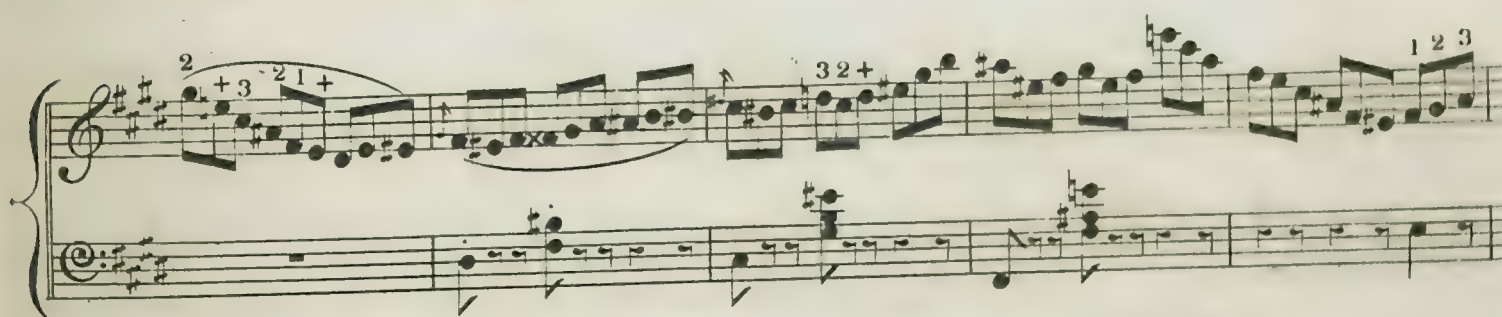
First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The music includes a fermata over a measure in the bass staff, marked with an 'R'.




Second system of musical notation, continuing the piece. It includes dynamic markings 'cres:' and 'dim:', and a fermata over a measure in the bass staff, marked with an 'R'.



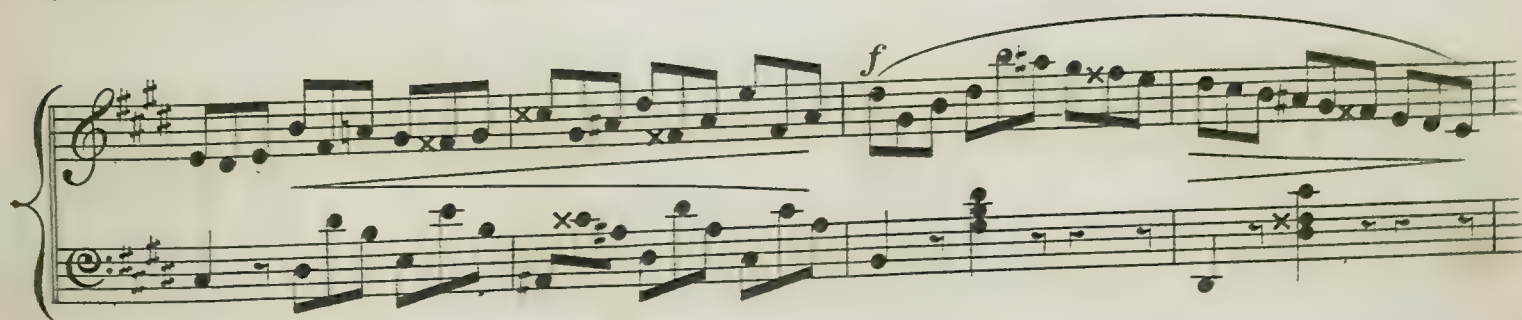
Third system of musical notation, featuring a treble and bass staff. The tempo/mood is marked 'Assai Tranquillo.' and the dynamics are 'pp' (pianissimo) and 'Leggiero.' (light).



Fourth system of musical notation, featuring a treble and bass staff. The music includes fingerings (2, 3, 2, 1, 3, 2, 1, 2, 3) and a fermata over a measure in the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The tempo/mood is marked 'Brillante ed Animato.' and the dynamics are 'f' (forte). The music includes fingerings (4, 1, 2, 4) and a fermata over a measure in the bass staff.



Sixth system of musical notation, featuring a treble and bass staff. The music includes a fermata over a measure in the bass staff, marked with an 'f' (forte).



*Sempre Animato.*

First system of music, *Sempre Animato*. The piece begins with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns with fingerings: + 1 + 1 2 3 2 1 2, + 1 3 2 1 +, and 3 1 + 1. The left hand provides a steady accompaniment. A crescendo (*cres*) is marked, leading to a fortissimo (*f*) section with three repeated notes.

*Con Anima.*

Second system of music, *Con Anima*. The right hand plays a series of chords and eighth notes, starting with a fortissimo (*f*) dynamic. The left hand continues with a rhythmic accompaniment.

*Leggiero e Brillante.*

Third system of music, *Leggiero e Brillante*. The right hand features a rapid, light passage, marked with a pianissimo (*pp*) dynamic. The left hand provides a steady accompaniment.

Fourth system of music. The right hand features a rapid, light passage, marked with a piano (*p*) dynamic. The left hand provides a steady accompaniment.

*Tranquillo.*

Fifth system of music, *Tranquillo*. The right hand features a series of eighth notes, marked with a fortissimo (*f*) dynamic. The left hand provides a steady accompaniment. A crescendo (*cres*) is marked, leading to a fortissimo (*f*) section. A *loco* marking is present above the right hand. The system concludes with a piano (*p*) dynamic.

*Leggiero.*

Sixth system of music, *Leggiero*. The right hand features a series of eighth notes, marked with a pianissimo (*pp*) dynamic. The left hand provides a steady accompaniment.

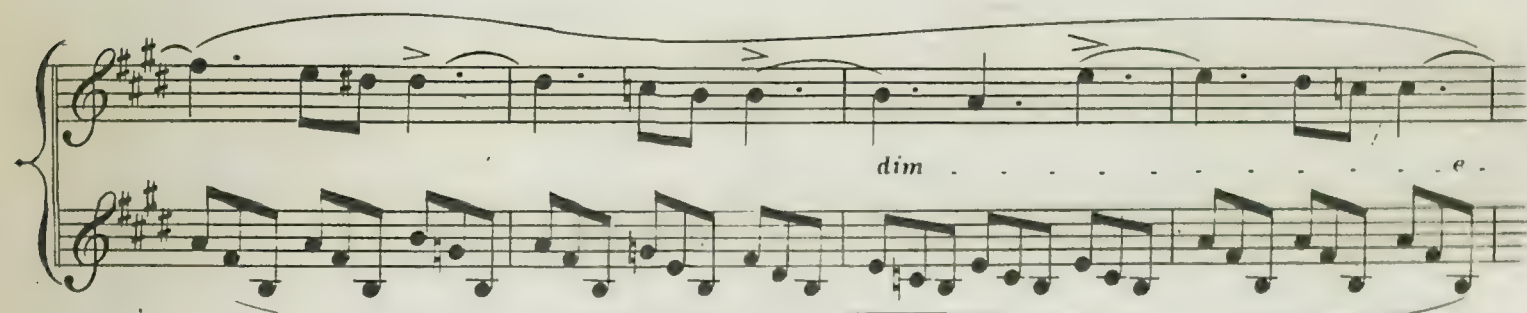




First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a triplet marked "+ 3". The bass staff provides harmonic support. A dynamic marking "cres." is present.



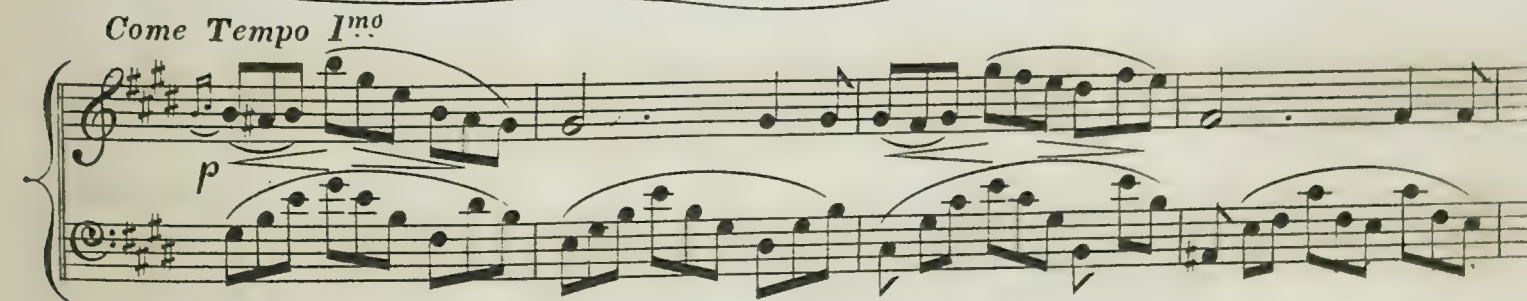
Second system of musical notation. The treble staff features a melodic line with a forte dynamic marking "f" and a triplet marked "1 + 1 2 3 +". The bass staff continues the harmonic accompaniment.



Third system of musical notation. The treble staff has a melodic line with a decrescendo dynamic marking "dim". The bass staff continues the harmonic accompaniment.



Fourth system of musical notation. The treble staff has a melodic line with a tempo marking "Tranquillo". The bass staff continues the harmonic accompaniment. Dynamic markings "ral" and "sempre" are present.

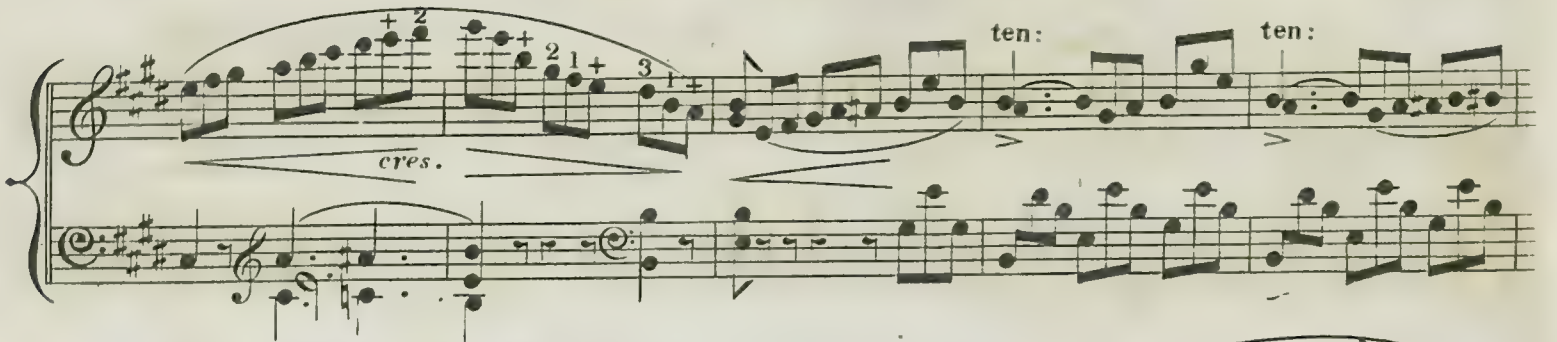
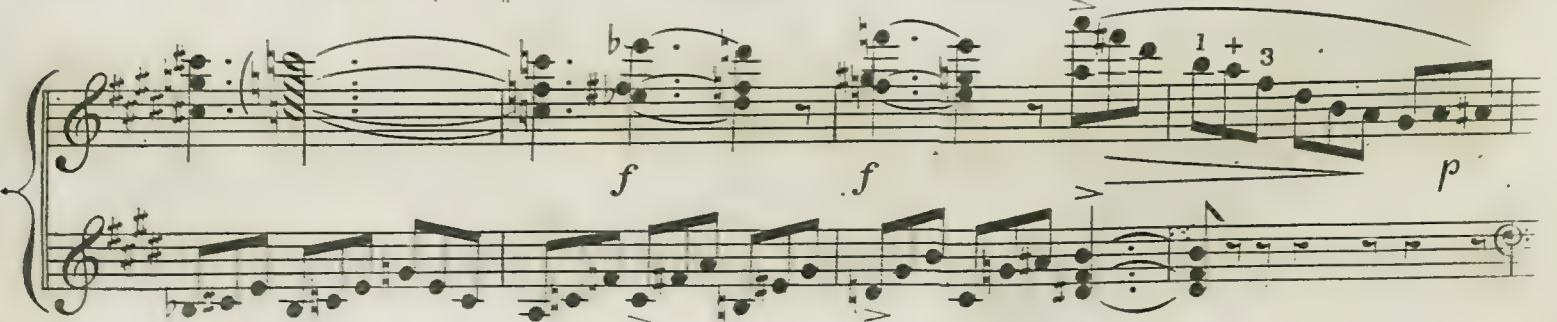


Fifth system of musical notation. The treble staff has a melodic line with a tempo marking "Come Tempo 1<sup>mo</sup>". The bass staff continues the harmonic accompaniment. A dynamic marking "p" is present.



Sixth system of musical notation. The treble staff has a melodic line with a tempo marking "Espres". The bass staff continues the harmonic accompaniment.



*Espress:**Energico.*



*Tranquillo assai* <sup>3 2 +</sup>  
<sup>2</sup> <sup>+ 2 +</sup> <sup>2</sup> <sup>+ 1</sup> <sup>4 2 4</sup>

<sup>24</sup> *ten:* *ten:* *pp* *Con gran Espres:*  
*Espres.* *p* *L* *R*

<sup>4</sup> <sup>2</sup> *p* *R* *L*

<sup>2</sup>

*cres:* *dim:* *pp* *Leggiero ma*

*assai tranquillo.* <sup>2</sup> <sup>+ 1 +</sup> <sup>3</sup> <sup>+ 2</sup> <sup>1 + 1</sup>



*Brillante ed*

This system contains a treble and bass staff. The treble staff has several measures with complex fingerings: 2, 1+2 1 2 +, 1 4, 1 2 4, and + 3. The bass staff has a few notes and rests. The key signature has two sharps (F# and C#).

*Animato .*

This system contains a treble and bass staff. The treble staff has measures with fingerings 4, 2, 1, 1, 2, 3, 2, 1, 4, and 4. The bass staff has a few notes and rests. A forte (f) dynamic marking is present. The key signature has two sharps.

*Sempre Animato .*

This system contains a treble and bass staff. The treble staff has measures with fingerings 2 1 + 3 2 1, + 1 2 3 1 2 +, 1 2 3 2 1 + 1 2 4, and 3 + 1 + 1 +. The bass staff has a few notes and rests. Dynamics include forte (f), piano (p), and crescendo (cres). The key signature has two sharps.

*Con Anima .*

This system contains a treble and bass staff. The treble staff has a few notes and rests. The bass staff has a few notes and rests. A forte (f) dynamic marking is present. The key signature has two sharps.


*ff*

This system contains a treble and bass staff. The treble staff has a few notes and rests. The bass staff has a few notes and rests. A fortissimo (ff) dynamic marking is present. The key signature has two sharps.

*Leggiero e Brillante .*

This system contains a treble and bass staff. The treble staff has measures with fingerings 2, 2 1 +, + 1 2, + 1, + 1 3, + 2 1 2 4, and 4. The bass staff has a few notes and rests. A piano (p) dynamic marking is present. The key signature has two sharps.





First system of musical notation. The right hand features a rapid, ascending and descending scale-like passage with numerous fingerings (1, 2, 3, 4) and accents. The left hand provides a steady accompaniment. Dynamics include *cres* and *cen*. The word *do* is written below the right hand.



Second system of musical notation. The right hand continues with rapid passages, including a section marked *loco*. The left hand has a more active role. Dynamics include *f*, *f*, *f*, *f*, and *ff*. The word *Tranquillo.* appears at the end of the system. The instruction *Espres:* is written below the right hand.



Third system of musical notation. The right hand features a section marked *pp* followed by a more active passage. The left hand has a steady accompaniment. The instruction *Leggiero.* is written below the right hand. The instruction *Espres:* is written below the right hand.



Fourth system of musical notation. The right hand features a section marked *Leggiero.* followed by a more active passage. The left hand has a steady accompaniment.



Fifth system of musical notation. The right hand features a section marked *dim:* followed by a more active passage. The left hand has a steady accompaniment.



Sixth system of musical notation. The right hand features a section marked *pp* followed by a more active passage. The left hand has a steady accompaniment. The instruction *Ped:* is written below the left hand. The instruction *loco* is written above the right hand. The instruction *p* is written below the right hand.











